
THREE

УГАРОВ

UGAROV

SOVIET

САЛАХОВ

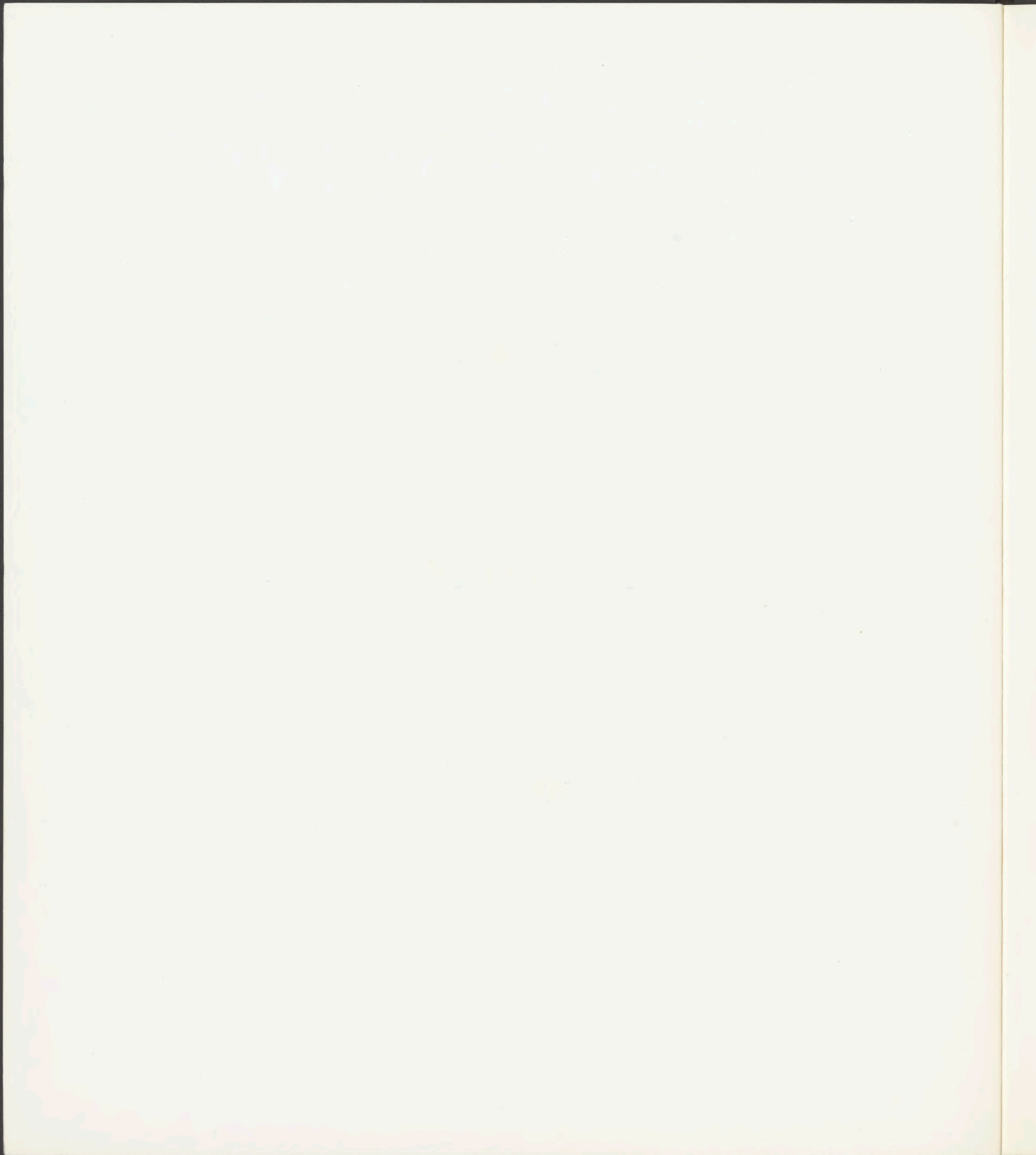
SALAKHOV

ARTISTS

БИСТИ

BISTI

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Published in conjunction with an exhibition at
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Chadds Ford, Pennsylvania
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Washington, D.C.
May 5 to June 5, 1988.

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Preface

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UGAROV
SOVIET
SALAKHOV
ARTISTS
BISTI

The Brandywine River Museum and The Corcoran Gallery of Art present "Three Soviet Artists: Ugarov, Salakhov, and Bisti," the first joint exhibition in America of works of these distinguished Soviet artists. This exhibition, opening in Chadds Ford, Pennsylvania, and traveling to Washington, D.C., provides a rare opportunity to examine the techniques and subject matter of living Soviet artists, artists who have been at the center of the formal schools of art in their country.

"Three Soviet Artists" was prepared by The Academy of the Arts of the Union of Soviet Socialist Republics in response to the Brandywine River Museum exhibition "An American Vision: Three Generations of Wyeth Art," which opened in Leningrad and Moscow in March and late April 1987, was shown at the Corcoran Gallery in July 1987, and is still touring the world with the sponsorship of AT&T. The two traveling exhibitions appear as a result of the General Exchanges Agreement signed by President Ronald Reagan and General Secretary Mikhail Gorbachev in Geneva, Switzerland, in 1985.

The cultural exchange that made the Soviets' exhibition possible has also enabled us to present an analysis of this art by Mikhail Nikolaevich Sokolov, a scholar on the staff of the Academy of the Arts of the USSR. Sokolov's essay, "Three Roads through the Landscape of Art," explores the works of Boris Ugarov, Tair Salakhov, and Dmitri Bisti in the context of their environments, their experiences, their training, and their personal predilections. Moving through the oeuvre of each man, he demonstrates how each artist is capable of working in a variety of media and of using a wide variety of symbolism—eastern and western, ancient and modern—to inform his compositions and to make emotional contact with his viewers. The symbolism that shapes these paintings is drawn from a universal vocabulary, one that is understood by peoples of all cultures. For Americans who are not fully conversant with Soviet history of the 1940s, 1950s, and 1960s, Sokolov's text also offers insights about the Soviets' perspective on their own nation and on the larger world. Since both the Brandywine River Museum and The Corcoran Gallery of Art have paintings by twentieth-century American artists in their other galleries, viewers have an unparalleled opportunity to compare and contrast the techniques and themes in the works of artists who until recently have been separated by barriers much greater than geography.

"Three Soviet Artists" was organized by the Academy of the Arts in the USSR, but without the cooperation of all three artists and the large number of museums in which these artworks hang, the exhibition could not have occurred. Special thanks go to the Soviet Academy for choosing Boris Ugarov, Tair Salakhov, and Dmitri Bisti as representatives of their nation's art and for selecting the works to be presented to the American audience. The works are drawn from the collections of The Russian State Museum, Leningrad; The Tretyakov Gallery, Moscow; The Directorate of Art Exhibitions of the RSFSR (Russian Soviet Federated Socialist Republic) Artists' Union, Moscow; The Kirillo-Belozersk History and Art Museum; The V. V. Vereshchagin Art Museum, Nikolaev; The Bryansk Art Museum; The Ministry of Culture of the RSFSR, Moscow; The I. E. Repin Memorial Art Museum, Chuguyev; The Ministry of Culture of the RSFSR, Moscow; The R. Mustafaev State Art Museum of Azerbaijan, Baku; The Art Fund of the Azerbaijan SSR, Baku; The State Museum of Oriental Art, Moscow, and other collections. The book illustrations were created for monographs issued by State Fiction Publishers; Khudozhestvennaya literatura Publishers; Progress Publishers; Sovetskiy pisatel

Publishers; Sovetskaya Rossiya Publishers; and Detskaya literatura Publishers. We also thank the Soviet Academy of the Arts for commissioning Mikhail N. Sokolov, a senior researcher at the Research Institute of Theory and History of Fine Arts, to write the essay, Mrs. T. Prokhorova, head of the Exhibition Department of the Academy, to provide the checklist, and Evgenia Kucherova for handling other matters. Gratitude is due Boris S. Ugarov, President of the Academy, and to the other two artists, Tair T. Salakhov and Dmitri S. Bisti, for their personal commitment. Vera Nikolaeva, Chief of the Foreign Department, Academy of the Arts, supervised the myriad details of assembling the exhibition and its materials in the USSR and deserves special thanks.

Arrangements with the Soviet Academy were facilitated by the United States Information Agency, Charles Z. Wick, Director, and by its Office of the Coordinator of the President's U.S.-Soviet Exchange Initiative. Susan Flynt Stirn of the USIA Arts America program, Washington, D.C., helped to keep communications open, and Anton N. Kasanof, cultural affairs officer at the United States Embassy, Moscow, served as our liaison with the Academy.

Special thanks go to Jean A. Gilmore, Registrar, Frances Norton, Executive Secretary, Gène E. Harris, Curator of Collections, John Sheppard, Director of Public Relations, and other staff members of the Brandywine River Museum who handled the innumerable attendant details. Edward Nygren, Curator of Collections and former acting director of The Corcoran Gallery of Art, was involved in the project from the beginning. We thank George A. Weymouth, Chairman of the Board of Trustees of Brandywine Conservancy, who has given spirited encouragement to this project and the companion Wyeth exhibition from their inception. Finally, sincere gratitude is due an anonymous donor to Brandywine River Museum, who will know he is appreciated and whose support made this exhibition and publication possible.

James H. Duff
Director
Brandywine River Museum

Christina Orr-Cahall
Director
The Corcoran Gallery of Art



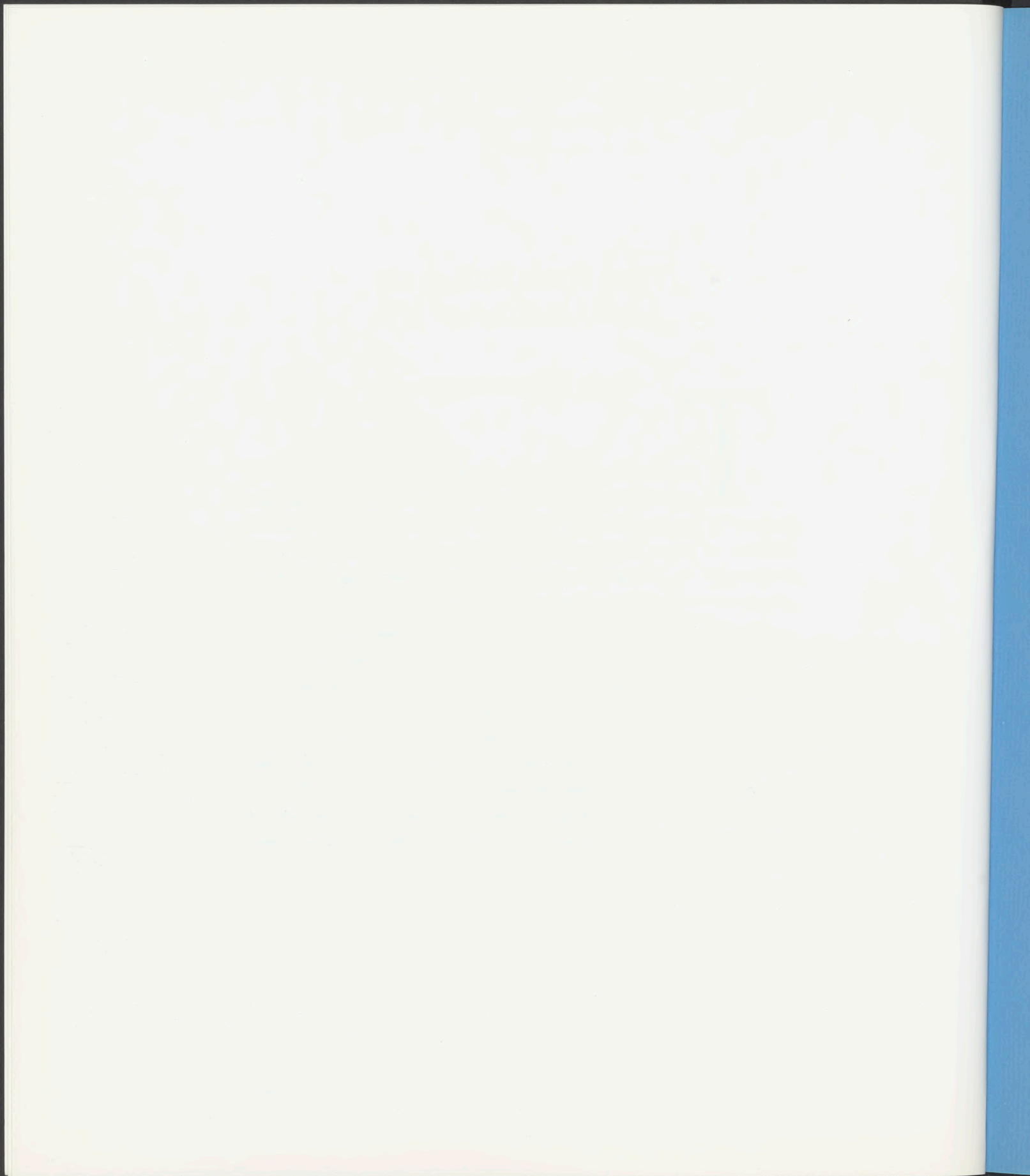
Three Roads through the Great Landscape of Art

by

Mikhail Nikolaevich Sokolov

The Union of Soviet Socialist Republics (USSR) and its art world recently celebrated their seventieth anniversary. Brought into existence by the Revolution of 1917, Soviet art reflects the best classical traditions of Russia and contemporary art on a global level. The works presented in this exhibition exemplify this humanistic dialogue among cultures over time and across distance.

Boris Ugarov, Tair Salakhov, and Dmitri Bisti are three artists who were born in the "stormy twenties," and each expresses the historic stages of the Soviet world in his work. These men have been keenly responsive to the problems and achievements, hopes and concerns of their times. This is abundantly clear in each artist's chosen medium of expression, the structure of the plastic language he uses in his works. What is also abundantly clear is that each man's art stands in striking contrast to that of the other two. These are but three of the many distinct stylistic directions explored in contemporary Soviet artistic expression, and the individuality and originality of these styles represent the vibrant multinational panorama of art that exists in the USSR today.



УТ АР ОВ

УГАРОВ

Boris Ugarov, born in Petrograd (now Leningrad), earned his degree in 1951 at the Repin Institute of Painting, Sculpture, and Architecture in Leningrad under V. M. Oreshnikov and was awarded his master's degree by that institute in 1954. He taught at the Repin Institute from 1952 to 1983, serving as rector from 1977 to 1983. In 1955 he became a Candidate of Art History (close equivalent to the American Ph.D.) and in 1971 received the title of professor. He served as chairman of the Board of Directors of the Leningrad Organization of Union of Soviet Artists from 1975 to 1979 and as president of the Academy of the Arts of the USSR since 1983.

Laureate of the State Prize of the RSFSR (Russian Soviet Federated Socialist Republic) in 1976 and the State Prize of the USSR in 1985, he is a corresponding member of the Academy of Arts of the German Democratic Republic and honorary member of the Austrian Society for the Fine Arts.

He has frequently traveled abroad professionally, visiting the United States in 1986. Exhibitions devoted to the works of Ugarov have been presented in Yugoslavia, German Democratic Republic, Austria, and Spain; his works have also been included in many other Soviet exhibitions abroad.



Boris Sergeevich Ugarov
National artist of the USSR
Active member of the
Academy of the Arts of the USSR

World War II greatly influenced the beginnings of Boris Ugarov's life as an artist. Between July 1941 and August 1945 he fought near Leningrad and on the Far Eastern front (in the spurs of the Manchurian mountains). He experienced every hardship the war could present. Although he personally witnessed the inhuman deprivations that Leningrad bore during the Nazi siege, he found solace in every example of heroism—be it in battle or everyday life; this helped him to survive and to maintain his belief in ultimate victory.

Art—in the role of Hope personified—also gave him succor. When war broke out, Ugarov put aside the professional education he had just begun and set out for the front as a volunteer. In his knapsack he



Old Torzhok
1985



Winter
1977

carried with him a book on Valentin Serov, a great Russian painter and graphic artist who worked at the beginning of the century. Serov's refined style—gentle, lyrical, and ironic—provided the artist-turned-soldier's war-time education and helped Ugarov to survive the hardships of war, find courage, and temper his will.

A third influence and more constant companion to feed Ugarov's hope for a peaceful future was the natural beauty of his homeland, even when scarred by war. It fostered in Ugarov an enduring attachment to the countryside, as is obvious in the delicate agile tones of his palette, colors that precisely echo the passage of time during a day or a year. Ugarov recently reflected on this:

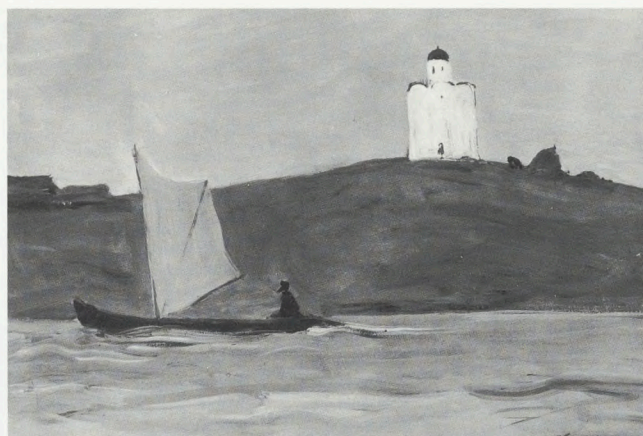
Where it came from in a person who was born and raised in the city, I do not know. Perhaps it is the doing of some "peasant gene" which I inherited from ancestors who tilled the soil. Or perhaps my attraction to the earth was instilled in my youth when I accompanied my father, a working man and jack of all trades, around the countryside. And especially during the war, my passion for my native soil grew deeper and more intense as we defended our land and she hid us in her maternal bosom and protected us from the bullets and shrapnel. As we walked along her roads, the spectacle of a trampled, burned-out field, a thicket hacked to pieces by the machinery of war, or a meadow disfigured with craters stabbed at my heart and awakened in it a great tenderness. This feeling has . . . remained with me throughout my life.¹

Immediately after the war, Ugarov enrolled at the Repin Institute of Painting, Sculpture, and Architecture in Leningrad, graduating in 1951. His journal entries indicate that French Impressionists—Claude Monet, Pierre Auguste Renoir, Alfred Sisley, and Edgar Degas—were the focus of his studies, but his art demonstrates that his strongest creative attachments had been forged to those artists who are sometimes grouped under the generic term "Russian Impressionists." Among them were the emotionally colorful and exuberant Konstantin Korovin and the gloomier and more pensive landscape painters of the Union of Russian

¹B. Suris, "Through Two Wars: B. S. Ugarov" (in Russian), *Panorama iskusstv*, no. 9 (Moscow, 1986): 7-9.



Spring: The End of April
1965



On the Volkhov
1965

Artists (1903–23), including Leonid Turzhansky, Pyotr Petrovichev, and Stanislav Zhukovsky. “Impressionist” is an inadequate descriptive label, for these Russian artists were much closer to the native poetics of landscape—especially the rural landscape immortalized by Anton Chekhov and Ivan Bunin—than to the images created by their French counterparts. For the Russians, blithe and colorful hedonism always took second place to the

Evening at the Lake
1975





Pushkin
1970

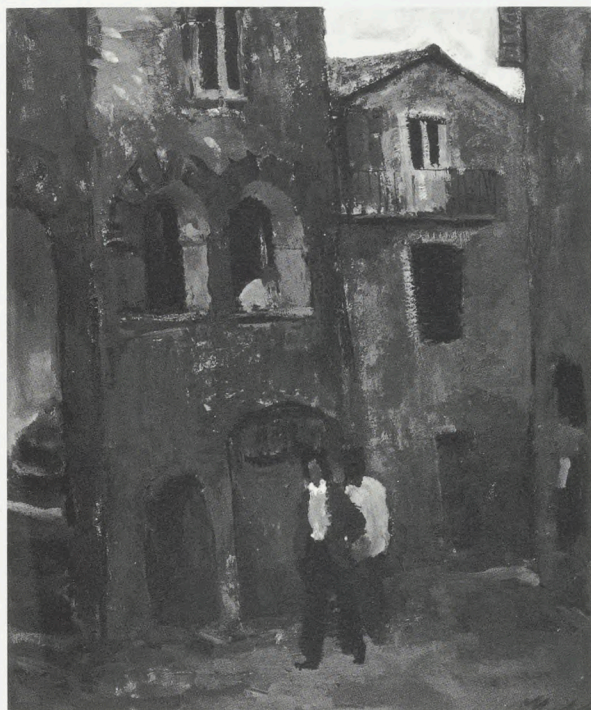
lyrical and psychological elements linking nature and history, a perfect example of which is in the coloristic paintings of Sergei Gerasimov, one of Ugarov's favorite artists.

The poetry of color gradually became the soil in which Ugarov's images grew. Many of his best paintings retain the lush immediacy of a sketch and connote a palette surging with activity. Caprice plays no role in his fresh and spontaneous colors. The restrained earth tones and cool blues spring from his keen sense of their psychological impact. His colors are never thoughtlessly elegant or purely decorative; rather, they work as a tuning fork, harmonizing the perceptions and emotions of the observer. In keeping with Eugène Delacroix's notion of the well-executed

painting, Ugarov's images allow the viewer to identify the subject and melody well before seeing the concrete details and individual notes.

Ugarov's mastery of color, a sort of "Chekhovian" chamber lyricism, unfolds in his views of ancient Russian towns—Pskov, Torzhok, and Vyshniy Volochok—and his images of the Russian countryside. It is also apparent in landscapes that capture the ethos of other nations—such as Spain, whose traditional culture as painted by El Greco and Velázquez influenced Ugarov's images of that country.

Ugarov's historical paintings invariably contain human figures. In *Woman of Leningrad—1941* (1961), the heroine who is building fortifications is inseparable from the extreme winter and the beleaguered city. In *Rebirth* (1980), the distant village has burned, but the silent expanses of the fields and the peasant family remain—Nature and humanity survive, reborn together into a new life.



Street in Castel-Madama
1971



The Village Bathhouse
1954



Portrait of Olya
1981

Ugarov's vision is also influenced by the writings of Aleksandr Pushkin, who lived in St. Petersburg (now Leningrad) prior to his death in a duel in 1837. Although a century and a half has passed, streets of the city along the Neva River, outlying palaces, and parks retain their classical grandeur and historical enchantment of Pushkin's day. The spirit of that great Russian poet pervades the city, and his figure is a palpable presence in Ugarov's paintings: a flickering essence summoned by the artist's light, easy brushstroke. Pushkin is not simply a romantic phantom, whose shadow fleetingly passes over the banks of the Neva; he is a genius loci, inseparable from the historical milieu that nurtured him. And although Ugarov's paintings of Leningrad give an impression of stylistic ease, rather than improvisation, they are the fruit of his fastidious, determined studies of the themes of poet and city.

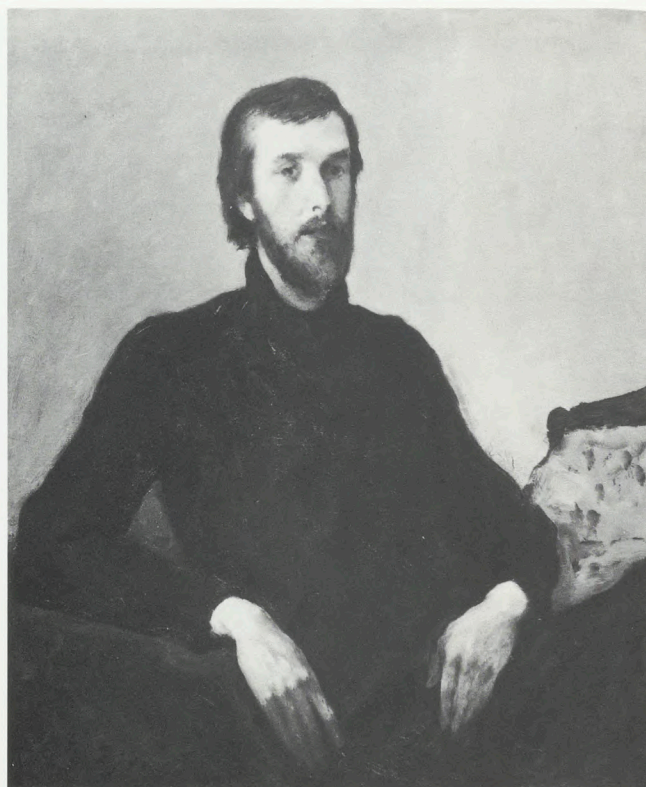


*Tanya: Portrait of the Artist's
Daughter*
1960

Ugarov also paints portraits, generally limiting them to close friends and family members. For these his vigorous brushstrokes, which infuse his landscapes and still lifes with a subtle interplay of tones, gently slow to a clear and contemplative harmony. His graceful compositions owe much to the influence of Serov, and his subtle harmonies of color reflect the traditions of the Leningrad school. Within the varied context of Soviet art, the Leningrad school is often described as specifically northern in its preference for a restrained range of colors, and Ugarov's portraits fully express the nobility of such a palette.

The images in Ugarov's portraits are animated by a delicate poetic spectrum that reinforces the tangible emotional contact between painting and observer. Each portrait presents a narrative of the sitter and the sitter's physical characteristics as well as that person's psychology, his aura. In these images the lessons Ugarov absorbed from the Impressionists and from Serov, who mastered "the mood portrait," are strikingly apparent. Furthermore, Ugarov has learned to fill these compositions with lyrical generalizations without sacrificing authenticity. He transforms an individual human being into a personification of basic human qualities, be it

Portrait of A. B. Ugarova
1981



My Granddaughters
1981



Evening Still Life
1964





subtle and inspired femininity, tender motherhood, or turbulent, searching youth. He gathers individual strains of color from muted, everyday tonalities to orchestrate a composition that has the depth of a sonata.

*Portrait of the Artist's Daughter
and Grandson*
1986

Ugarov also paints still lifes. As with his other works, these possess the tones of living color that transcend the decorative. Typically these are quite simple in motifs and spatial arrangement, and they are imbued with a quiet, everyday sense, in keeping with the most basic notions of this genre. Each detail maintains a dialogue with the rest of the work yet makes its own contribution, filling out the overall spectrum of the image.

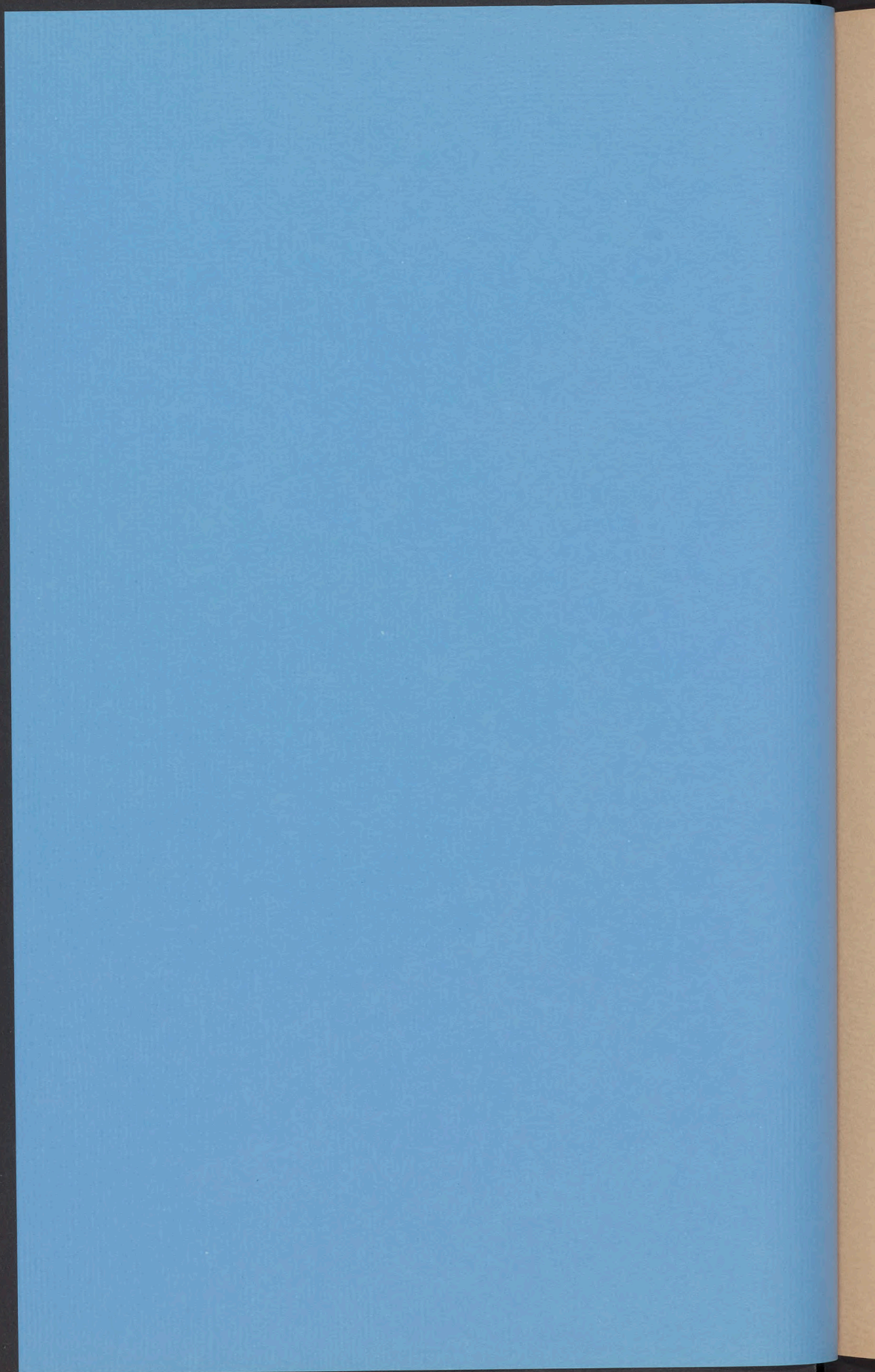
Thus in all its expressions, the art of Boris Ugarov reflects his life and his training. The passionate energy of his style grew strong in defiance of the gloomy, destructive elements around him during the war years. Since becoming a professional artist, he has transformed the polychromatic essence of the world into inspired images. The Old Masters and the Impressionists taught that ambitious artistic goals and paint itself could be benevolent if the resulting image immersed the observer in a specific atmosphere of emotional warmth. Ugarov maintains this concept of benevolence in his paintings; he also fills them with historical erudition. They speak to the consciousness and the poetic mood of the observer.

Portrait of M. O. Ugarova
1970



САТЯКОВ

SALAKHOV



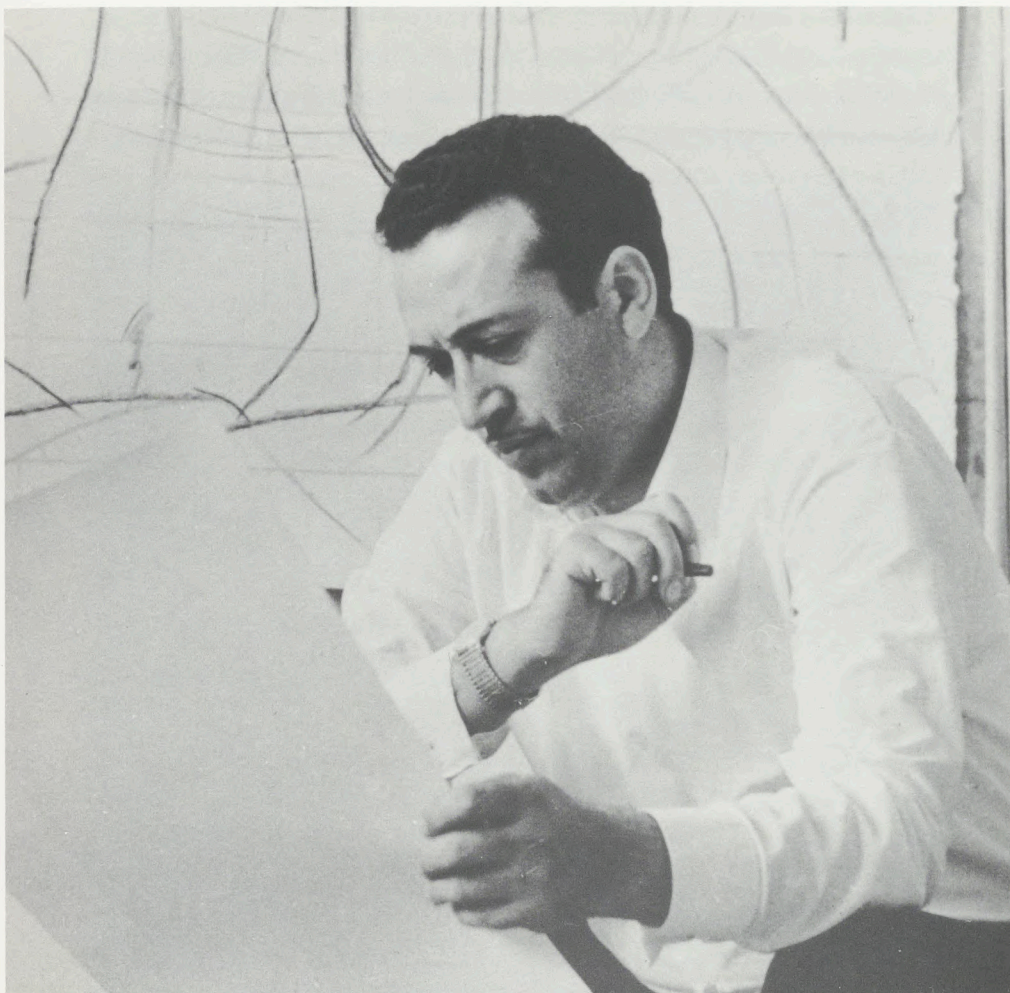
САЛТАКХОВ

САЛТАКХОВ

Tair Salakhov, born in Baku in 1928, studied at the Azimzade College of Art in Azerbaijan from 1945 to 1950. In 1957 he received his degree from the Surikov State Institute of Art in Moscow under P. D. Pokarzhevsky. He was assistant professor at the Aliev State Institute of Art in Azerbaijan from 1963 to 1973 and full professor from 1973 to the present. From 1972 to 1974, he was chairman of the Board of Directors of the Union of Artists of the Azerbaijani SSR and since 1974 has been head of the art studio of the Surikov Institute. He has served as first secretary of the Board of Directors of the Union of Artists of the USSR since 1973 and secretary of the Division for Painting since 1980. He has also been a member of the Presidium of the Academy of the Arts of the USSR since 1980.

Salakhov was laureate of the Komsomol Prize in 1959. He received the Diploma of the Seventh World Festival of Youth and Students in 1959, the Mirza Fatala Akhundov Prize of the Azerbaijani SSR in 1965, and the State Prize of the Azerbaijani SSR in 1970. He is an honorary member of the Union of Artists of the German Democratic Republic, honorary member of the Austrian Society for the Fine Arts, and a corresponding member of the Academy of Arts of France.

Salakhov has frequently traveled abroad professionally and visited the United States in 1986. Exhibitions devoted to the works of Salakhov have been presented in Czechoslovakia, Spain, and Japan, and his works have also been included in many other Soviet exhibitions abroad.



Tair Teymur-Ogly Salakhov
National artist of the USSR
Active member of the
Academy of the Arts of the USSR

Tair Salakhov is a native of Baku, the capital of Soviet Azerbaijan and a city that combines contrasting features of the Eastern way of life with the rhythms of contemporary industry. His stylistic orientation is completely different from Boris Ugarov's. Salakhov's style reflects his own selective combination of influences drawn from his Azerbaijani origins and from Russian and foreign artists.

Salakhov graduated from Moscow's Surikov Institute in 1957, just as a vocal new generation was coming of age and establishing its influence. For these artists the example of Aleksandr Deyneka was tremendously important. Deyneka was the creator of expressive, brave, and honest

THREE SOVIET ARTISTS
UGAROV, SALAKHOV, BISTI

Exhibition dates: February 20–April 17, 1988

BRANDYWINE RIVER MUSEUM
U.S. Route 1 at Pa. Route 100
Chadds Ford, Pennsylvania 19317
(215) 388-7601
(215) 459-1900

Hours and admission:
Daily 9:30–4:30
Adults \$3.00
Senior citizens, students, children \$1.50

Exhibition dates: May 5–June 5, 1988

THE CORCORAN GALLERY OF ART
17th Street & New York Avenue, N.W.
Washington, D.C. 20006
Telephone (202) 638-3211

Hours and admission:
Tuesdays–Sundays 10:00–4:30; Thursdays
until 9:00 P.M. Closed Mondays.
Admission free.

Catalogue Available

"Three Soviet Artists" was prepared by the Academy of the Arts of the Union of Soviet Socialist Republics in response to the Brandywine River Museum exhibition "An American Vision: Three Generations of Wyeth Art," which opened in Leningrad and Moscow in March and late April 1987, and was shown at The Corcoran Gallery of Art in July 1987. The two traveling exhibitions appear as a result of the General Exchanges Agreement signed by President Ronald Reagan and General Secretary Mikhail Gorbachev in Geneva, Switzerland, in 1985. "Three Soviet Artists" appears with the generous support of an anonymous donor and the assistance of the U.S. Information Agency.

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ARTISTS
БИСТИ
1988

Soviet artists in the twentieth century have drawn on a wide range of artistic sources, especially classical Russian tradition. A sampling of this diversity and versatility is "Three Soviet Artists: Ugarov, Salakhov, Bisti," an exhibition of 185 works of art selected by the Academy of the Arts of the Union of Soviet Socialist Republics for display at Brandywine River Museum, February 20 through April 17, 1988, and at The Corcoran Gallery of Art, May 5 through June 5, 1988. The catalogue for this exhibition was written by Mikhail Nikolaevich Sokolov, a scholar at the academy, and his analysis serves as the basis for this brochure.

Boris Ugarov, Tair Salakhov, and Dmitri Bisti are contemporaries, and their works exemplify facets of Soviet art and talent at the centers of formal art schools. The artists share a common heritage, yet each has been influenced by different factors, and each expresses his talent in a different way.

The diverse art of these three contemporaries—Ugarov's refined lyricism, Salakhov's bold rhythms, and Bisti's romantic passion and ornamental richness—points to just three of the different paths that traverse the landscape of current Soviet art. Travel through this landscape offers an opportunity for people of the United States to come to a better understanding of the course of Soviet endeavor in the twentieth century. If this exhibition contributes to the process of better understanding, then it will have attained an important goal.

UGAROV

Boris Ugarov, a native of Leningrad who now lives in Moscow, is president of the Academy of the Arts of the USSR. As an artist he works primarily in oil and in tempera. He draws inspiration from a wide variety of personal experiences and observations, especially World War II, and from his perception of Leningrad as it was during Pushkin's day. His historical landscapes, which often depict the resilience of his people and his homeland, have brought him acclaim, yet he is not content to confine his art to those images. He also paints modern landscapes, portraits, and still lifes.

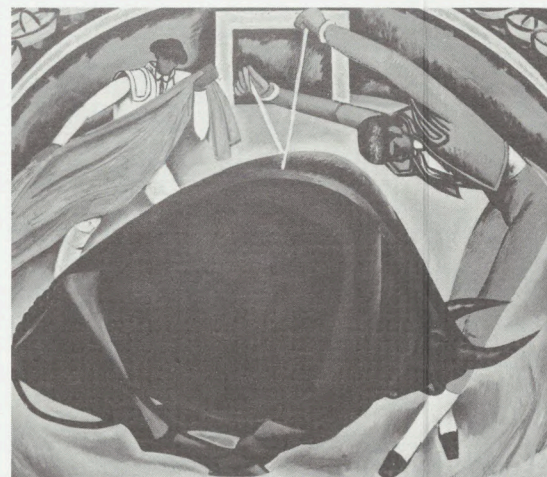
For this exhibition the Academy of the Arts has selected a range of Ugarov's paintings that demonstrate both the development of the refined lyricism that marks his style and the influences he has consciously absorbed from various schools of painting—both inside and outside the USSR. A close reading of these reveals his sympathy for French and Russian Impressionism (especially the latter) and for the cool palette of artists who work in what is called the "northern, or Leningrad, school." Still closer examination reveals that while Ugarov is influenced by these approaches, he refuses to limit himself to them. He is a versatile artist who can use color strongly with swift, broad strokes or softly with restraint and economy. Behind each of his images is a careful and calculated sense of composition and effective color. His paintings can be read on a variety of levels, and at their most sophisticated they reveal a complex world view of man's relation to man, to society, and to nature.

SALAKHOV

Tair Salakhov, the second artist, has a stylistic orientation completely different from Ugarov's. Salakhov is a native of Baku, a city on the Caspian Sea that has proved attractive to invaders during its thousand-year history. Each of these societies left an imprint on Baku and its inhabitants, and these influences are visible in Salakhov's images. A second characteristic of Salakhov's work is an acute sense of proportion. He builds a composition like an architect uses a blueprint. Third, his palette has an ascetic simplicity that reinforces the spare, powerful features of his images.

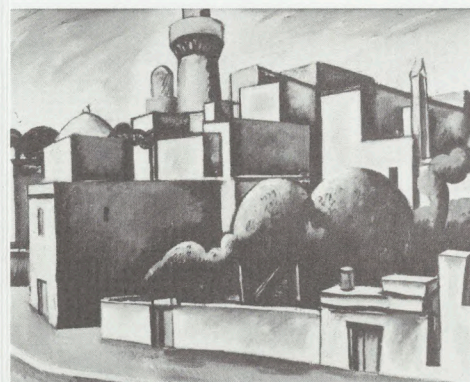
Salakhov has been an exponent of the severe poetics of much Soviet art from the late 1950s on: using stark colors, he painted bold, willful, industrial compositions, celebrating the workers of the Caspian region. Many of his works based on foreign scenes rely on stark imagery to convey the impressions he formed on his many trips abroad; they also reveal the inspiration he has drawn from other artists, including Rockwell Kent and those of the Ashcan school. Salakhov has also gained fame for original portraiture that depicts sitters totally absorbed in thought and for portraits of his family and close friends (done in more resonant colors) that explore eternal truths such as innocence. Taken as a whole Tair Salakhov's work demonstrates one artist's ability to assimilate a diversity of influences—east and west, Soviet and non-Soviet—and to produce arresting landscapes, portraits, and still lifes. His compositional techniques, his stark colors, and his economy of line exemplify a second path taken by Soviet artists in the last three decades.

Mexican Corrida
1969



SALAKHOV

Old Baku
1970



SALAKHOV



Verses from various years
1964
For Verses and Poems by Eduard Bagritsky

UGAROV



Winter
1977

Tanya: Portrait of the
Artist's Daughter
1960



BISTI



Canto XXII: The Destruction of Hector
1978
For The Iliad by Homer

BISTI

Dmitri Bisti, who was born in Sevastopol on the Black Sea, is a leading practitioner of book art and an outstanding exponent of the romantic ideal in Soviet art. He is a precise draftsman who constantly employs a variety of graphics techniques, yet he repeatedly returns to woodcuts—the classic craft of book illustrators. He believes that books must be aesthetically unified and so works out the artistic system of each new book from the jacket and full-page illustrations down to the head- and tailpieces. Taking his cues from early Soviet poster artists and cinematographers, he relies on concise rhythmic composition, keen emotional expressiveness, and spare color. His images lie among the pages of a book like heraldic emblems—self-contained worlds, harmonious and magically unified. Much of his inspiration is drawn from Mexican art, both old and new.

Bisti is at his best when illuminating epics. He can underscore swaggering heroicism with playful theatric humor or can evoke the serious philosophy that underlies the epic. Above all, he strives for historical accuracy. Thus even observers unfamiliar with a text are able, through Bisti's illustrations, to comprehend its decisive moments. Bisti is also a fine philosophical satirist in the Swiftian tradition, creating images that parody the worst qualities of social consciousness, and he is equally adept in delineating the ironic, matching his images to a text in a sarcasm that lashes out against baseness, apathy, and slavishness. The work of Dmitri Bisti demonstrates how valuable a fine illustration can be to a text.

BISTI

images, both historical and contemporary, that were related to the severe poetics of Expressionism and the New Objectivity (*Neue Sachlichkeit*), and in 1957 a large exhibition of his works occurred. Another artist who inspired the new generation was Renato Guttuso, a representative of Italian neorealism, and to these Salakhov added American Rockwell Kent and Soviet Pavel Korin, the latter of whom painted remarkable portraits and historic landscapes.

Salakhov's first major painting and graduation project, *From the Watchpost* (1957), provoked tumultuous public controversy and criticism. He followed this with industrial canvases that had stark compositional rhythms, severe colors, and sincerity devoid of idealization. These paintings—dedicated to the oil workers of the Caspian region—evoked the same aura that the early poetry of Yevgeny Yevtushenko and Andrei Voznesensky had. Contemporary critics use the label “severe style” to describe these works by Salakhov and by artists whose sentiments were similar; the term underscores the publicistic harshness of their world view.

Salakhov also became known as a most original portraitist early in his career. Among his best works are those of the creative intelligentsia. These works do not pander to the sitter, but instead present the person absorbed in intellectual pursuits—an athlete of mental virtue in the dramatic arena of life. The 1960 portrait of Azerbaijani composer Kara Karayev deep in thought is one example. Another is of Dmitri Shostakovich (the exhibition contains a 1987 version of the portrait first painted in 1976). Rather than resort to symbolic fantasy as a device to convey the doleful and heroic grandeur of Shostakovich's music, the artist lets the features of the aging composer's face convey the tragic pathos of his music, music that expresses all the pain and hope of the twentieth century. The composer, lost in the agitated secrecy of creation, has withdrawn from the everyday world. Sharply contrasting colors create an emotional tension that portends his impending death.

Salakhov is a versatile artist, and another group of his works reflects an entirely different artistic spirit—lyrical intimacy. In these his colors possess subtle resonances; his compositions, quiet poetry. Like Picasso, whose canvases of children abounding with colorful harmony were painted at the same time he was composing agitated and rhythmically stormy images, Salakhov has also been able to do more than just bold and willful canvases.

Among the best of the “oases of lyrical calm” is *Aidan* (1967), Salakhov’s portrait of his daughter. This painting is both the image of a real girl and the embodiment of childhood, a childhood that exists in its own pure, healthy world. For portraits of people close to him Salakhov often



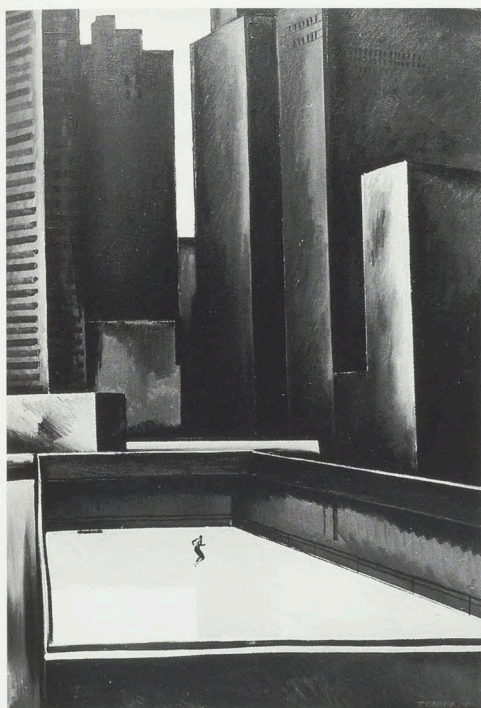
Portrait of Varya
1984



Nude
1983

elevates the image to a symbolic level—youth, enthusiastically setting out in life, or, conversely, old age, having run the course of its individual destiny, stately in its accomplishments, and pensively examining its past. In his portraits of his mother, Salakhov has blended his diverse gifts for portraying the majestic and the lyric; the images are equally appealing in their internal spirituality, in the beauty of their rhythmic structure, and in conveying the world of the subject.

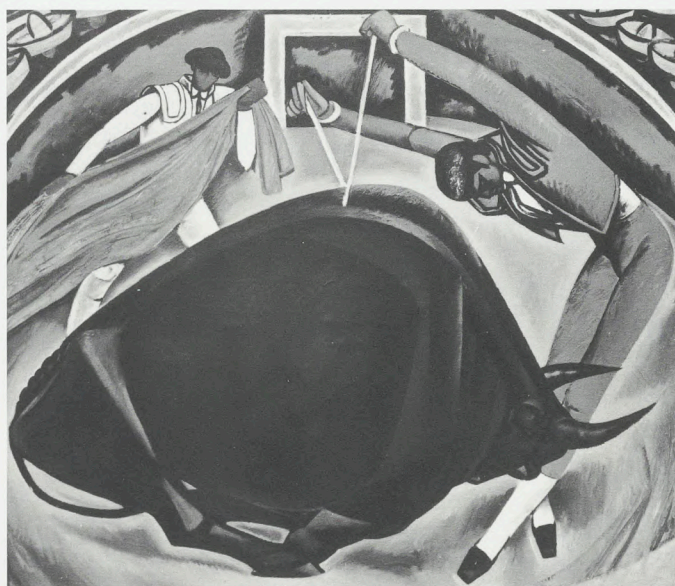
As in Deyneka's art, some of Salakhov's important works are the result of impressions he gathered on his trips abroad. Salakhov's foreign series—including American, Italian, Spanish, Mexican, Czechoslovakian—go well beyond the superficial impressions of a tourist. *Mexican Corrida* (1969) is a tight knot of forms inexorably bound to one another yet locked in a struggle to the death. It is simultaneously an eloquent, colorful vision and an epic myth of the eternal conflict of life and death. Like Ernest Hemingway, Salakhov uses the bullfight to symbolize the clash of opposing sources of existence; the appeal to ancient and mythological roots of the bullfight allows the legend to transform the living impression.



Chicago
1987



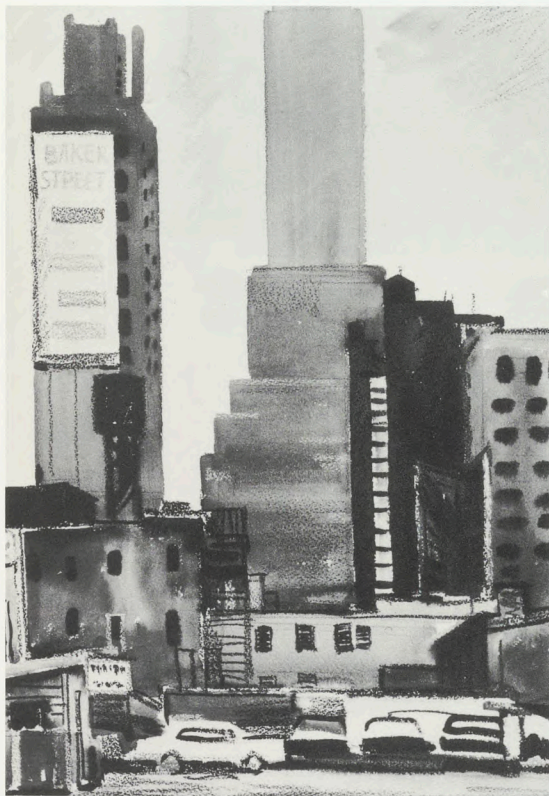
Aidan
1967



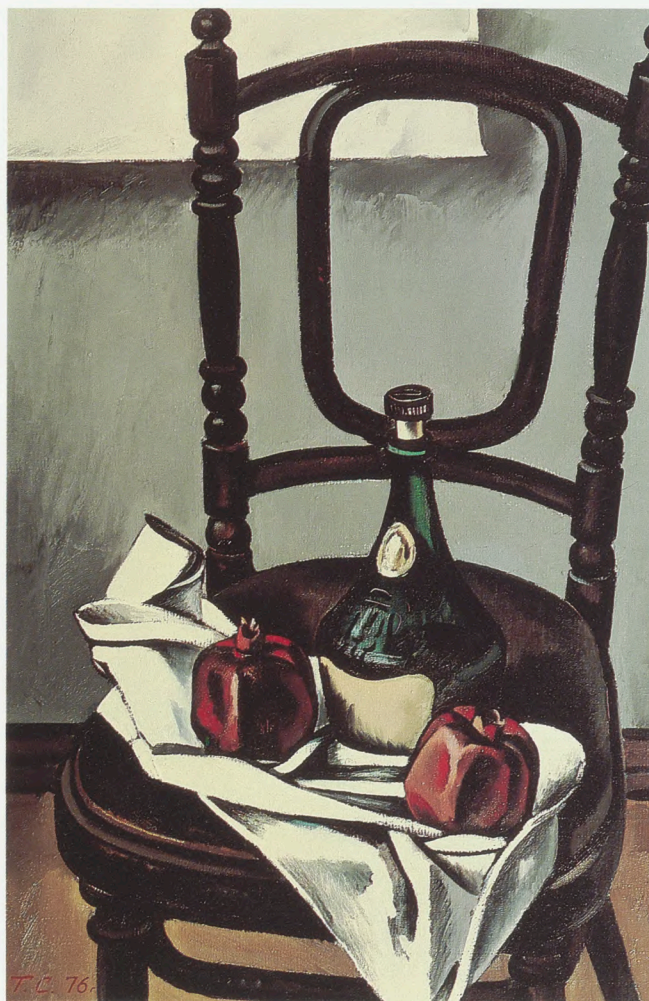
Mexican Corrida
1969

The best landscape paintings in Salakhov's foreign series combine an almost photographic record of detail with the images presented by the sympathetic artists and the people of that culture. This is not eclectic stylization, but is Salakhov's understanding of local color, an understanding received through his own direct perception and through the art of masters who have penetratingly depicted this reality. These assessments of nature and art are refracted in the unique prism of Salakhov's style. Thus Guttuso's stark images are distinctly but delicately echoed in Salakhov's Italian paintings—"the magic lands of southern soil" are rendered by Salakhov as silent and severe, enchanting in the beauty of their architectural antiquity.

Still Life with Bent Wood Chair
1976



The Empire State Building
1965



Salakhov's American landscapes convey his strong attraction to United States art of the twentieth century—especially the urban motifs of the Ashcan school, the energetic coloristic accents and severe rhythms of Kent's landscapes, and the realism and precision of the interwar art, which gave rise to memorable images of urban/industrial America. These sources



have visibly affected the Azerbaijani artist's record of America. He has delved beyond the usual stereotypes of American art and put his finger on the pulse of everyday life in a nation that he sees as filled with sharp contradictions between man's ego and his urban megastructure, between his past and his present.

Still Life with Anchor
1983

Some of Salakhov's landscapes are devoid of human figures, but even they are deeply psychological. They demonstrate his ability to select spatially effective motifs that speak even in the absence of man. They also demonstrate the artist's acute sense of proportion, a characteristic feature of his talent. The way he sketches out the contours of his images reveals his awareness of the independent expressiveness of proportion and

the magical properties of the right line. Salakhov builds a composition like an architect uses a blueprint; even empty spaces on his canvas become psychologically active and contribute to the consonance of the images.

Subject matter also plays an important role in Salakhov's images, even when it is laconic and limited to a few details. Like American masters of Magic Realism, Salakhov likes to depict individual situational subjects, such as windows opening onto a landscape or empty corners in a house. The ascetic simplicity of his palette in these corresponds to the essential clarity of a drawing reduced to several powerful features that define the space. Often these spare still lifes are artistic novellas. Solidly constructed and well proportioned, they visually describe the creative

Street in Nardaran
1978

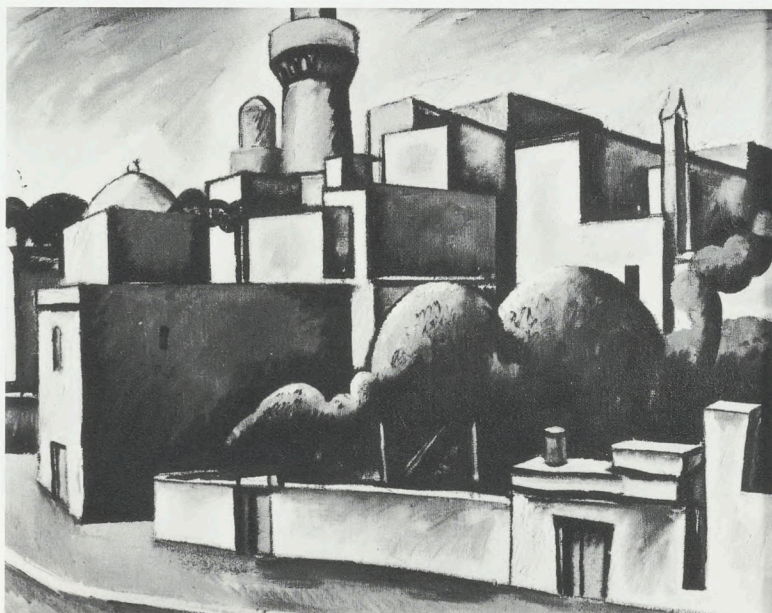




Cordova, Spain
1975

process and the creation of an artistic work. Lines and colors combine to enthrall with monumental decorativeness. One example of this is *Agava* (1984), which looks like a fragment of some expansive fresco.

The specifically Eastern characteristics of Salakhov's art, characteristics that can be traced to ancient traditions of his native Azerbaijan, are not always immediately apparent. Yet these features are present in all his work, sometimes masked, sometimes quite obvious. He frequently paints ancient landscapes of the Caspian region, small streets and Moslem structures in Old Baku dating to the Middle Ages. His laconic but powerful brushstrokes depict the structures with archaeological precision. The Eastern influence is visible in the very style of several recent



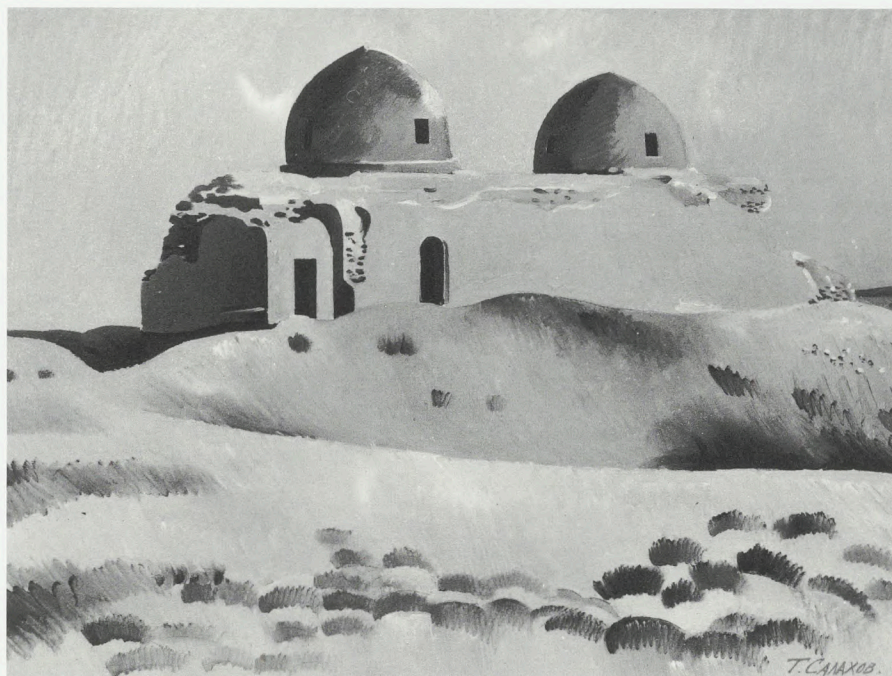
Old Baku
1970



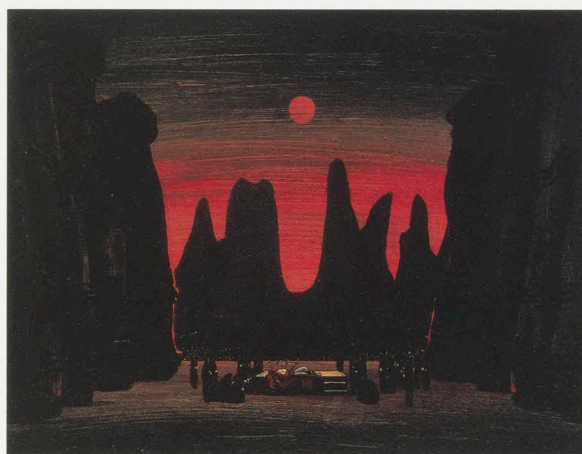
Portrait of Dan
1983

works; for example, in *Portrait of Dan* (1983), a painting of his young grandson, Salakhov replaces his usual severe rhythm with soft, swirling lines and warm colors that evoke images of ancient Eastern fairy tale heroes.

Salakhov only occasionally permits himself to explore romantic fantasy. This tendency is especially characteristic of his powerful theater-set design work. The sketches for Alizadeh's ballet *Kanabek* (1984–86) are rich with primal references which call forth sensations of the moving first days of Creation. These romantic visions stand independently as intriguing facets of the artist's talent.



Old Bathhouse, Apshehon
1978



Study for the stage decorations for
Alizadeh's ballet *Kanabek*
1984–86



Country Veranda near Moscow
1986

Clearly Tair Salakhov is the product of diverse influences and is suffused with a wide range of Eastern, Western, and Russian traditions. His highly original art is representative of basic aspects of the Soviet creativity in recent decades, and his example as an artist is clear and instructive.





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BISTTI

Dmitri Bisti, born in Sevastopol in 1925, received his degree in 1952 from the Moscow Polygraphic Institute, where he studied under A. D. Goncharov. He has served as assistant professor at the Polygraphic Institute since 1978.

He was laureate of the State Prize of the USSR in 1978 and the Johann Gutenberg Prize of the German Democratic Republic in 1985. He has received medals and prizes at a number of international expositions, including the International Exhibition of Book Art in Leipzig.

Bisti has frequently traveled abroad professionally and visited the United States in 1987. Exhibitions devoted to his works have been presented in Czechoslovakia, Austria, and West Berlin in the Federal Republic of Germany. His works have also been included in many other Soviet exhibitions abroad.



A third element of Soviet art, book illustration, ranks among the most important chapters in the history of Soviet visual arts. Many of its exponents—Vladimir Favorsky and Lazar Lisitsky, Alexei Kravchenko and Vladimir Lebedev, Yevgeny Kibrik and Dementy Shmarinov—are world authorities who are well known to contemporary American experts. Yet numerous artists in the various Soviet republics are

Dmitri Spiridonovich Bisti
National artist of the RSFSR
Corresponding member of the
Academy of the Arts of the USSR

working successfully in this field, and the books they create are more than simply decorative objects. These artists are responsible for a multifaceted, complex synthesis of words and visual images, of literary texts and graphic ornaments. Indeed, book art is an outstanding example of the search for a romantic universal ideal (*Gesamtaufgabe*) in contemporary Soviet art.

Dmitri Bisti has an honored place among contemporary Soviet book artists. As a student, he thoroughly mastered the best home-grown traditions of his beloved craft. He was most strongly attracted to



Verses from Various Years
1964

For *Verses and Poems*
by Eduard Bagritsky



Canto XXII: The Destruction
of Hector
1978
For *The Iliad* by Homer

Retribution
1979
For *Verses and Poems* by
Aleksandr Blok



those traditions that strive toward a synthesis, to the construction of a complete aesthetic book concept, yet he has refused to let narrow professional allegiances circumscribe his interests. As a young artist, he was impressed by early Soviet poster art and cinematography, both born in the Russian Revolution. Accordingly, many features of Bisti's style reprise these sources—concise rhythmic composition (like the verse of Vladimir Mayakovsky), keen emotional expressiveness of a medium, and color as a symbol keyed to the focal points of a plot.

The decorative script for the album *Current Graphic Art of European Countries and America* (Moscow, 1959) was one of Bisti's initial works. And given that exposure to foreign book and easel graphics of the twentieth century, he was exploring the work of the Mexican Folk Graphic Art Studio founded by Leopoldo Mendez in 1937, especially the reliance on strong contrasts of black against white. His interest deepened at the large Moscow exhibition of ancient and current Mexican art held in 1961; since then, Mexican art, both old and new, has influenced his imagery, an imagery that has prompted one art historian to dub Bisti a "born artist-warrior."²

Rome

1972

For *The Agony and the Ecstasy* by
Irving Stone

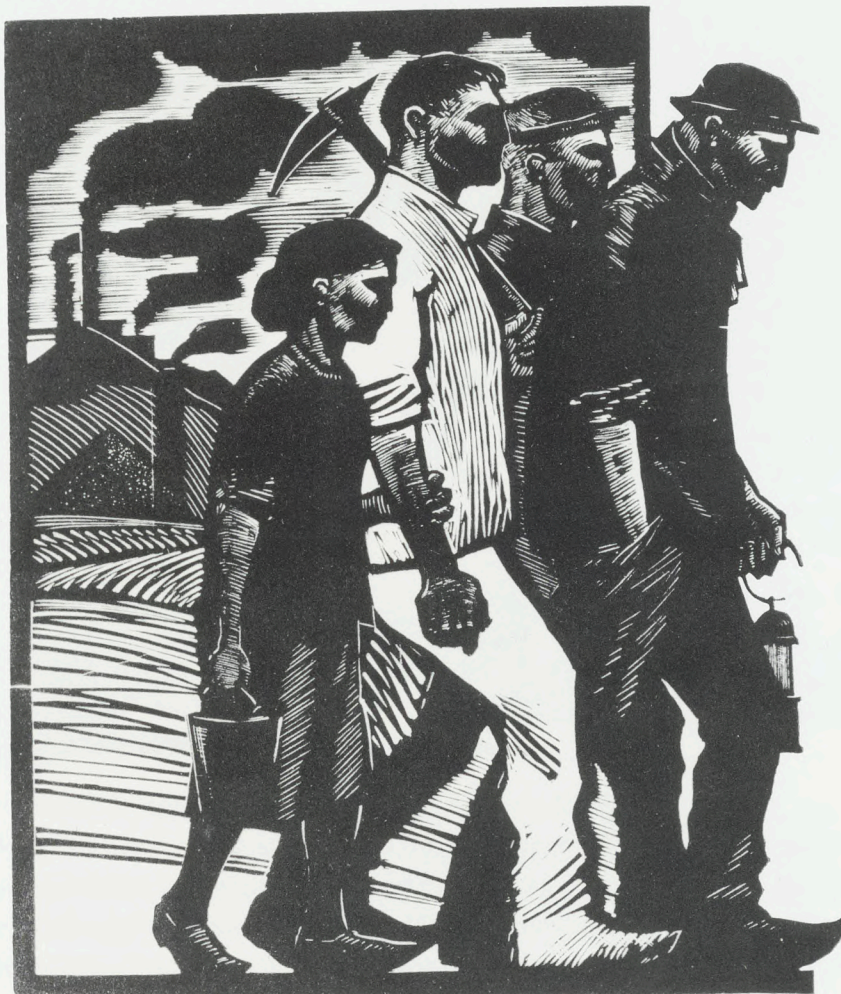


Bisti has long been inclined toward romantic heroism and to ardent, symbolically generalized narratives that have features of folk epics. These were reasons for his early great successes, examples of which are his illustrations for a collection of verse by Eduard Bagritsky, one of the best Soviet poets of the 1920s and 1930s, and for the poetry of Mayakovsky and Egor Isaev. Added to the romantic scope and internal precision of the compositions is Bisti's fine sense of proportion. His images lie among the pages of a book like heraldic emblems—self-contained worlds, complete in their harmony and their magically unified contrasts. This quality results

²Dmitri Bisti (Moscow, 1978), n.p.

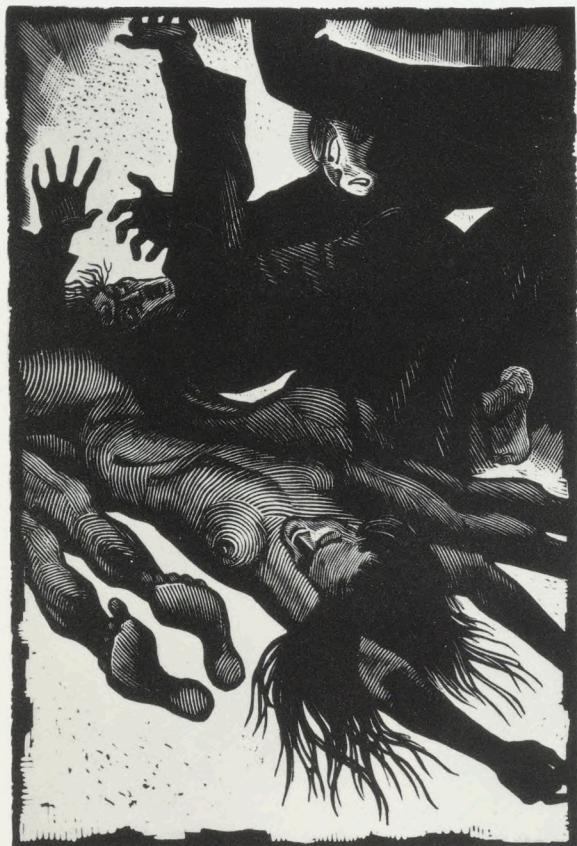
from the artist's favorite technique: he is a wonderful draftsman who constantly employs a variety of graphics techniques. Yet, as if to maintain his sense of discipline, he repeatedly returns to woodcuts—the classic craft of the book illustrator.

Bisti does not illustrate texts; he illuminates epics, epics that have given rise to an author's text and have shaped the prose. The finely stylized motifs of Vincent van Gogh's art—the mine shafts of Borinage, the fields of Auvers with their tragic black birds—inspired Bisti's cycle of woodcuts for *Lust for Life*, Irving Stone's biographic novel about van Gogh (Soviet edition, 1961). For Stone's *Agony and the Ecstasy* (Soviet edition, 1972), Bisti shifted his focal point from the medium to the creative process itself and concentrated his images on the titanic effort needed to break the fetters of mundane inertia.



Borinage
1961
For *Lust for Life* by Irving Stone

The Resumon Gates
1974
For *Novellas* by
Ryunosuke Akutagawa



In the Land of the Water Sprites
1974
For *Novellas* by
Ryunosuke Akutagawa



With his illustration of the fantastic parable of Japanese author Ryunosuke Akutagawa's *In the Land of the Water Sprites* (Soviet edition, 1970), Bisti proved himself to be a fine philosophical satirist in the Swiftian tradition. Akutagawa's world of anthropomorphic water beings jumping like frogs is ominous and absurd; it parodies the worst qualities of individual and social consciousness. The quivering, convulsive "swamp"

rhythm of Bisti's xylographic strokes—strokes that are permeated with a freezing dampness that disturbs the soul—intensifies Akutagawa's tragicomical atmosphere. When he illustrated Akutagawa's novellas three years later, Bisti focused on the specific Far Eastern character of Akutagawa's poetics.

So Bisti has a special talent for conveying the ironic. This blossomed in his cycle of etchings for the poems by Vasily Kurochkin, a nineteenth-century Russian poet and satirist. Bisti's images match the text in merciless sarcasm and lash out against baseness, apathy, and slavishness that extinguish creativity and leave behind only a hollow shell.

Jacket illustration

1979

For *Verses, Prose* by Denis Davydov



On the Day of the Burial a Great
Meal Was Given/Oh, He Was a Man
with Soul!/ The Likes of Which Are
Long Since Gone

1974

For *Verses* by Vasily Kurochkin

But despite these excursions into other fields, time and again Bisti returns to the creation of epic, romantic, and heroic images. Swaggering heroicism is underscored with playful theatric humor in his illustration of Alexander Dumas's *Three Musketeers* (1974). A completely different, philosophically serious mood dominates his illustrations for *The Song of Roland* and related classic works of medieval western Europe (1976); for

the works of Aleksandr Blok (1979), a Russian symbolist poet of the revolutionary era; and for the work of Denis Davydov (1979), Pushkin's contemporary. Bisti uses historical material in his refined miniatures and in the body of these books. He creates a dramatic visual poem by weaving the material into a complex polyphonic whole. Even the observer unfamiliar with the text is able, through the illustrations, to comprehend the decisive moments. For example, Bisti's passionate antiwar protest in his illustrations for *Plant Roses in the Damned Earth* (1977), a book by Latvian writer Eugene Veveris, presents fascism as evil incarnate, hostile to man and hostile to nature.

Bisti's recent illustrations for *The Lay of Igor's Campaign* (1983–86), the twelfth-century epic of ancient Russia, is a continuation of his work on historic poems. The project was unusually demanding because of the authoritative treatment given the work in the 1950s by Vladimir Favorsky, a great Russian master of twentieth-century xylography. Bisti took an original approach that neither repeated the work of his predecessors nor fell victim to a superficial rendition of medievalism. His is a thoroughly modern interpretation.

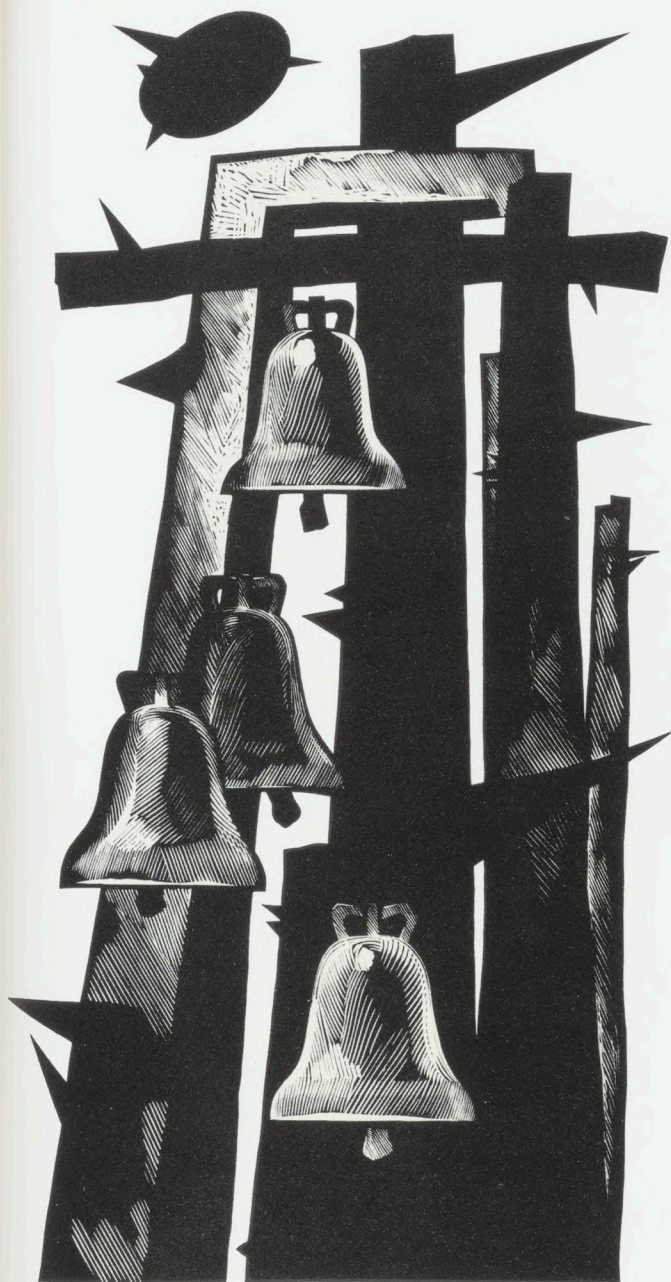
Half title illustration
1983–86
For *The Lay of Prince Igor's Campaign*

Dowerless Girl
1974
For *Plays* by A. Ostrovsky



ПОВЕСТЬ
О
ПОХОДЕ
ИГОРЕВОМ,
ИГОРЯ,
СЫНА
СВЯТОСЛАВОВА,
ВНУКА
ОЛЕГОВА

поэтиче-
ский
перевод
Игоря
Шкляре-
вского



Bisti's work on the cycles of antiquity is a completely different type of creative endeavor. Like many great artists, the interpretation of ancient legacies is almost a second calling. Many of Bisti's most successful compositions have been evoked by imagery of Homer, Virgil, and Apulée, and in his visual paraphrases of these classics antiquity is not tranquil, but vibrant and passionate.



Cart of Nimes
1976
For *Cart of Nimes*

The Bells
1977
For *Plant Roses in the Damned Earth* by Eugene Veveris

Inside flap left, illustration

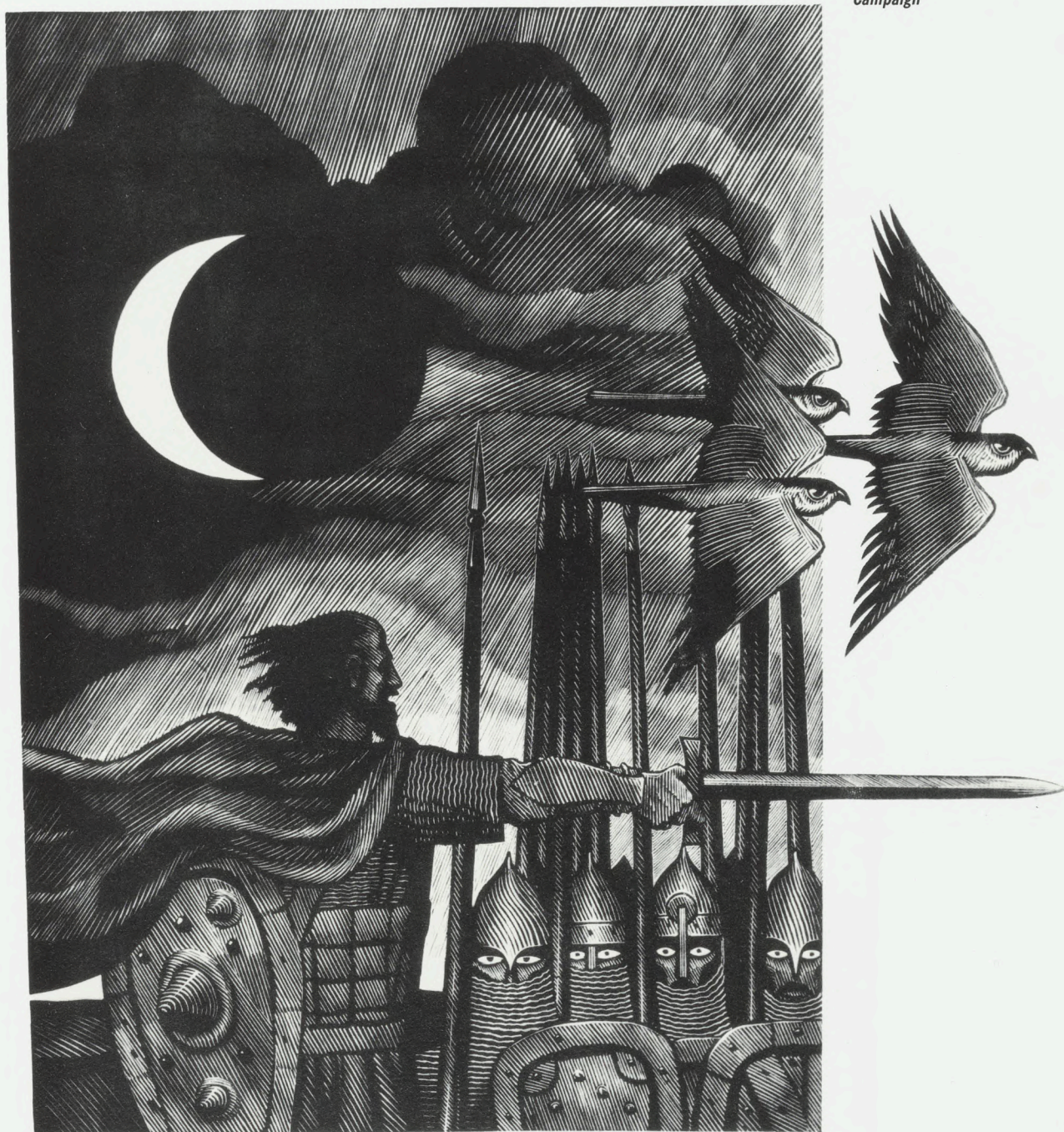
1983-86

For *The Lay of Prince Igor's*
Campaign



Inside flap right, illustration
1983-86

For *The Lay of Prince Igor's
Campaign*



Canto VI

1981

For *The Odyssey* by Homer

As a proponent of aesthetically unified books, Dmitri Bisti works out the artistic system of each new book down to the finest detail, from the margin illustrations and the book jacket to the headpieces and tailpieces. Although these are composed as decorative accoutrements for the text, the elements are creative achievements in their own right—appealing in ornamental richness and in depth of subject. Bisti is proof of the best answer to Goethe's question, Does a book need illustration? As Bisti's images demonstrate, a book needs illustrations done by a true master.





About the Author

Mikhail Nikolaevich Sokolov was born in Moscow in 1946. He graduated in 1971 from the M. V. Lomonosov Moscow State University, studying under V. N. Lazarev and D. V. Sarabianov in the History of Art Department. In 1979 he defended his dissertation, "Problems of Landscape in the Northern Renaissance Art." At present, Sokolov is a senior researcher at the Research Institute of Theory and History of Fine Arts, Academy of the Arts of the USSR.

He is the author of books—*Soviet Arts* (with coauthors, 1982), *Images of Despair and Hope: Foreign Fine Arts of the 1970s–1980s* (1985), *The Interior in the Mirror of Painting: Notes on the Images and Motifs of the Interior in Russian and Soviet Art* (1986), and *Domestic Genre Paintings in the Western European Arts of the Fifteenth to Seventeenth Centuries: Themes and Images* (forthcoming)—and numerous articles in the Soviet press (in such journals as *Iskusstvo*, *Tvortshestvo*, and *Khudozhnik*) and the foreign press (*Bildende Kunst* of the German Democratic Republic, *Vytvarna Kultura* of Czechoslovakia, *Iskustvo* of Bulgaria, and *Konsthistorisk Tidskrift* of Sweden and so forth).

The diverse art of these three contemporaries—Ugarov's refined lyricism, Salakhov's bold rhythms, and Bisti's romantic passion and ornamental richness—point to just three of the different paths that traverse the vast landscape of contemporary Soviet art. Travel through the expanses of this landscape offers more than aesthetic value. Such ventures allow strangers to come to understand the mind-sets and hopes of each more fully and tangibly than can strictly factual texts. If the works of these three Soviet artists can contribute to this process of poetic understanding—essential in today's troubled world—then this American exhibition of Soviet art will have attained its goal.

Mikhail Nikolaevich Sokolov

CHECKLIST

B. S. Ugarov

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|--|---|
| <p>1 <i>The Village Bathhouse</i>, 1954
Oil on cardboard
57 × 70 cm
Collection of the artist</p> <p>2 <i>Study for Stepan Razin</i>, 1957
Oil on canvas
49 × 100 cm
The Russian Museum, Leningrad</p> <p>3 <i>Tanya: Portrait of the Artist's Daughter</i>, 1960
Tempera on canvas
80 × 90 cm
Collection of the artist</p> <p>4 <i>The City of Pskov</i>, 1962
Tempera on cardboard
72 × 104 cm
The Russian Museum, Leningrad</p> <p>5 <i>Venice at Night</i>, 1962
Oil on canvas
110 × 85 cm
Collection of the artist</p> <p>6 <i>Still Life with Mountain Ash</i>, 1963
Oil on canvas
84 × 73 cm
The Tretyakov Gallery, Moscow</p> <p>7 <i>City Suburb</i>, 1963
Oil on cardboard
75 × 100 cm
Directorate of Art Exhibitions, RSFSR Artists' Union, Moscow</p> <p>8 <i>Lemon and Roses</i>, 1963
Oil on cardboard
30 × 41 cm
Collection of the artist</p> <p>9 <i>Evening Still Life</i>, 1964
Oil on canvas
120 × 80 cm
Collection of the artist</p> <p>10 <i>Twilight</i>, 1964
Oil on canvas
100 × 75 cm
The Kirillo-Belozersk History and Art Museum</p> <p>11 <i>On the Volkhov</i>, 1965
Tempera on canvas
70 × 100 cm
Vereshchagin Art Museum, Nikolaev</p> <p>12 <i>Spring: The End of April</i>, 1965
Oil on canvas
95 × 70 cm
Bryansk Art Museum</p> | <p>13 <i>The Shedding of Leaves</i>, 1970
Tempera on cardboard
70 × 84 cm
The Ministry of Culture of the RSFSR, Moscow</p> <p>14 <i>Pushkin</i>, 1970
Tempera on cardboard
64 × 78 cm
The Russian Museum, Leningrad</p> <p>15 <i>Portrait of M. O. Ugarova</i>, 1970
Tempera on cardboard
71 × 60 cm
Collection of the artist</p> <p>16 <i>At the Grand Canal, Venice</i>, 1971
Oil on cardboard
37 × 120 cm
Directorate of Art Exhibitions, RSFSR Artists' Union, Moscow</p> <p>17 <i>Street in Castel-Madama</i>, 1971
Oil on canvas
79 × 63 cm
The Repin Memorial Art Museum, Chuguyev</p> <p>18 <i>Portrait of the Artist's Wife</i>, 1974
Oil on canvas
100 × 130 cm
The Russian Museum, Leningrad</p> <p>19 <i>Evening at the Lake</i>, 1975
Oil and tempera on canvas
67 × 94 cm
The Ministry of Culture of the RSFSR, Moscow</p> <p>20 <i>Merchants' Stalls</i>, 1977
Oil on cardboard
37 × 75 cm
The Tretyakov Gallery, Moscow</p> <p>21 <i>Winter</i>, 1977
Oil on cardboard
44 × 54 cm
Collection of the artist</p> <p>22 <i>The Night Watch</i>, 1978
Oil on canvas
63 × 79 cm
The Russian Museum, Leningrad</p> <p>23 <i>Evening Interior</i>, 1979
Oil on canvas
60 × 70 cm
The Tretyakov Gallery, Moscow</p> <p>24 <i>Silence at Twilight</i>, 1980
Oil on canvas
92 × 100 cm
Collection of the artist</p> |
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- 25 *Portrait of Olya*, 1981
Oil on canvas
65.4 × 55 cm
Collection of the artist
 - 26 *My Granddaughters*, 1981
Oil on canvas
130 × 116 cm
Collection of the artist
 - 27 *Portrait of A. B. Ugarova*, 1981
Oil on canvas
110 × 82 cm
Collection of the artist
 - 28 *Pushkin in Trigor'skoye*, 1982
Oil and gouache on cardboard
44 × 54 cm
Collection of the artist
 - 29 *Night on the Msta River*, 1983
Oil on cardboard
46 × 60 cm
Collection of the artist
 - 30 *Vyshniy Volochok*, 1983
Oil on canvas
64 × 86 cm
Collection of the artist
 - 31 *Small Town by Night*, 1983
Oil on cardboard
63 × 86 cm
Collection of the artist
 - 32 *Old Torzhok*, 1985
Oil on cardboard
57 × 86 cm
Collection of the artist
 - 33 *Spring (White Willows)*, 1985
Oil on canvas
60 × 80 cm
Collection of the artist
 - 34 *Portrait of the Artist's Daughter and Grandson*, 1986
Oil on canvas
110 × 88 cm
Collection of the artist
 - 35 *Pushkin: Polar Night*, 1986
Tempera on paper
54 × 43 cm
Collection of the artist

T. T. Salakhov

- 36 *Old Bridge in New York*, 1965
From the "United States" series
Gouache on paper
60 × 43 cm
The Mustafaev State Art Museum of Azerbaijan, Baku
 - 37 *The Empire State Building*, 1965
From the "United States" series
Watercolor on paper
58 × 37 cm
The Mustafaev State Art Museum of Azerbaijan, Baku
 - 38 *The Golden Gate Bridge*, 1965
From the "United States" series
Watercolor on paper
58 × 37 cm
The Mustafaev State Art Museum of Azerbaijan, Baku
 - 39 *The Empire State Building*, 1965
From the "United States" series
Watercolor on paper
56 × 38 cm
The Mustafaev State Art Museum of Azerbaijan, Baku
 - 40 *Aidan*, 1967
Oil on canvas
110 × 80 cm
The Tretyakov Gallery, Moscow
 - 41 *The Village of Bilgys*, 1969
From the "Apsheron" series
Gouache and pastel on canvas
77 × 57 cm
The Mustafaev State Art Museum of Azerbaijan, Baku
 - 42 *Mexican Corrida*, 1969
Oil on canvas
120 × 140 cm
The Mustafaev State Art Museum of Azerbaijan, Baku
 - 43 *Still Life with Pomegranates*, 1969
Oil on canvas
90 × 70 cm
State Museum of Oriental Art, Moscow
 - 44 *Old Baku*, 1970
Oil on canvas
55 × 70 cm
The Mustafaev State Art Museum of Azerbaijan, Baku
 - 45 *Cordova, Spain*, 1975
Oil on canvas
71 × 89 cm
The Tretyakov Gallery, Moscow
 - 46 *Still Life with Bent Wood Chair*, 1976
Oil on canvas
89 × 59 cm
The Tretyakov Gallery, Moscow
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| <p>47 <i>Sunny Morning</i>, 1978
Oil on orgalite
125 × 88 cm
The Mustafaev State Art Museum of Azerbaijan, Baku</p> <p>48 <i>Old Bathhouse, Apsheron</i>, 1978
Oil on orgalite
67 × 80 cm
The Mustafaev State Art Museum of Azerbaijan, Baku</p> <p>49 <i>Street in Nardaran</i>, 1978
Oil on orgalite
66 × 88.2 cm
The Mustafaev State Art Museum of Azerbaijan, Baku</p> <p>50 <i>Rooftops in Granada</i>, 1978
Oil on canvas
70 × 92 cm
The Russian Museum, Leningrad</p> <p>51 <i>Veranda with Red Chair</i>, 1981
Oil on canvas
140 × 110 cm
Art Fund of the Azerbaijan SSR, Baku</p> <p>52 <i>Evening in Nardaran</i>, 1981
Oil on canvas
80 × 100 cm
Art Fund of the Azerbaijan SSR, Baku</p> <p>53 <i>Portrait of Dan</i>, 1983
Oil on canvas
120 × 100 cm
The Mustafaev State Art Museum of Azerbaijan, Baku</p> <p>54 <i>Still Life with Anchor</i>, 1983
Oil on canvas
80 × 100 cm
The Mustafaev State Art Museum of Azerbaijan, Baku</p> <p>55 <i>Nude</i>, 1983
Oil on canvas
125 × 145 cm
Collection of the artist</p> <p>56 <i>Portrait of Varya</i>, 1984
Oil on canvas
115 × 85 cm
The Tretyakov Gallery, Moscow</p> <p>57 <i>Winter Window</i>, 1984
Oil on canvas
110 × 135 cm
Collection of the artist</p> <p>58 Four stage decorations for Alizadeh's ballet <i>Kanabek</i>, 1984–86
Tempera on cardboard
65 × 80 cm
The Mustafaev State Art Museum of Azerbaijan, Baku</p> | <p>59 <i>Agava</i>, 1984
Oil on canvas
110 × 120 cm
Art Fund of the Azerbaijan SSR, Baku</p> <p>60 <i>New York</i>, 1985
Oil on canvas
90 × 70 cm
Directorate of Art Exhibitions, RSFSR Artists' Union, Moscow</p> <p>61 <i>Church of St. Francis of Assisi</i>, 1985
Oil on canvas
90 × 70
Collection of the artist</p> <p>62 <i>Bright Apsheron Morning</i>, 1985
Oil on canvas
150 × 120 cm
Collection of the artist</p> <p>63 <i>Country Veranda near Moscow</i>, 1986
Oil on canvas
146 × 125 cm
Collection of the artist</p> <p>64 <i>View from a Balcony in Venice</i>, 1986
Watercolor on paper
65 × 51 cm
The Ministry of Culture of the USSR, Moscow</p> <p>65 <i>Perseus, Piazza Signora, Florence</i> 1986
Watercolor on paper
60 × 46 cm
Collection of the artist</p> <p>66 <i>Portrait of Dmitri Shostakovich</i>, 1987
Oil on canvas
140 × 120 cm
Collection of the artist</p> <p>67 <i>Chicago</i>, 1987
Oil on canvas
146 × 100 cm
Directorate of Art Exhibitions, RSFSR Artists' Union, Moscow</p> <p>68 <i>Venice</i>, 1987
Oil on canvas
88 × 66 cm
The Tretyakov Gallery, Moscow</p> |
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D. S. Bisti

- 69 *Lust for Life*, Irving Stone
State Fiction Publishers, 1961
Wood engravings, illustrations: Borinage, 11.3 × 9.5 cm; Etten, 11.4 × 9.3 cm; Nuenen, 11.3 × 9.3 cm; Paris, 11.4 × 9.4 cm; Arles, 11.4 × 9.5 cm; Saint-Remy, 11.4 × 9.4 cm; Auvers, 11.5 × 9.4 cm
- 70 *Verses and Poems*, Eduard Bagritsky
Khudozhestvennaya literatura Publishers, 1964
Wood engraving & gouache, title page: 12.2 × 21.9 cm
Wood engravings, illustrations: Southwest, 11.5 × 9.4 cm;
The Conquerers, 10.8 × 9.8 cm; The Last Night, 11 × 9.7 cm
Color wood engravings, illustrations: Thinking of Opanos, 10.7 × 9.2 cm; Verses from Various Years, 11.5 × 9.2 cm
- 71 *In the Land of the Water Sprites*, Ryunosuke Akutagawa
Khudozhestvennaya literatura Publishers, 1970
Color wood engraving, jacket: 19.7 × 10.8 cm
Wood engravings, illustrations, inside flaps: 6.3 × 10.2 cm, 6.5 × 9.4 cm, 5 × 10.6 cm, 14.2 × 10.5 cm
Wood engravings, illustrations: 19.5 × 11.2 cm, 19.5 × 11.3 cm, 15.2 × 10 cm, 16.2 × 9.3 cm, 19.3 × 8 cm, 17.5 × 9.9 cm, 9.9 × 8 cm, 19.5 × 10 cm, 8.2 × 8.7 cm
- 72 *Virgil. Bucolics. Georgics. Aeneid.*
World Literature Library Series, 1971
Khudozhestvennaya literatura Publishers
Wood engravings: front jacket, 12.5 × 15 cm; back jacket, 12.5 × 15 cm
Wood engravings, illustrations: Aeneid (3): 14.5 × 10 cm (each); Aeneid (1): 14.5 × 9.8 cm
- 73 *The Agony and the Ecstasy*, Irving Stone
Khudozhestvennaya literatura Publishers, 1972
Wood engravings, illustrations: The Studio, 13.2 × 11.4 cm; In the Gardens of Medici, 13.5 × 11.6 cm; The Palace, 13.4 × 11.7 cm; Rome, 13.5 × 11.7 cm; The Giant, 13.5 × 11.6 cm; War, 13.3 × 11.5 cm; Cupola, 13.3 × 11.6 cm
- 74 *The Three Musketeers*, Alexandre Dumas
Progress Publishers, 1974 (2 vols.)
Color wood engravings: jackets: 18.8 × 38 cm (each vol.)
Wood engravings: headpieces: 5.8 × 7.5 (vol. 1), 5.8 × 6.7 cm (vol. 2); tailpieces: 1.1 × 4.2 cm (vol. 1); 1.1 × 4.5 cm (vol. 2)
- 75 *Plays*, A. Ostrovosky
World Literature Library Series
Khudozhestvennaya literatura Publishers, 1974
Wood engraving, jacket: Thunderstorm, 13 × 15 cm
Wood engravings, illustrations: Thunderstorm, 14.5 × 11.5 cm; Dowerless Girl, 14.3 × 11.3 cm; Woods, 14.5 × 11.5 cm
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- 76 *Novellas*, Ryunosuke Akutagawa
 World Literature Library Series
 Khudozhestvennaya literatura Publishers, 1974
 Wood engravings: jacket, front and back, 13 × 15 cm (each); Portrait of Akutagawa, 14.6 × 10 cm
 Wood engravings, illustrations: The Resumon Gates, 15 × 10 cm; Fine Stockings, 15 × 10 cm; Torment of Hell, 15 × 10.3 cm; Doubt, 15 × 10 cm; Bow, 15.5 × 10.3 cm; Horse Legs, 14.7 × 10 cm; In the Land of the Water Sprites, 15 × 10 cm; The Life of the Idiot, 14.8 × 10 cm
- 77 "Verses" Vasily Kurochkin, 1974
 Unpublished
 Etchings, illustrations: The Censor (changes what the Poet wrote which was changed by the editor and . . .), 31.9 × 24.5 cm; Here's a selection of songs, and you don't sing; you just stretch out your legs, 31.8 × 24 cm; On the day of the burial a great meal was given/Oh, he was a man with soul!/ The likes of which are long since gone, 31.9 × 24 cm; Our two-tongued, two-headed Russian eagle is guilty of all, 31.9 × 24.1 cm
- 78 *Song of Roland. Song of Sid. Cart of Nimes.*
 World Literature Library Series
 Khudozhestvennaya literatura Publishers, 1976
 Etchings, illustrations: Song of Roland (3), Song of Sid (1), Cart of Nimes (2), 32 × 24.5 cm (each)
- 79 *Plant Roses in the Damned Earth*, Eugene Veveris
 Sovetskiy pisatel Publishers, 1977
 Gouache on paper, binding: 22.5 × 15.3 cm
 Wood engraving, frontispiece: 28.7 × 16.7 cm
 Wood engravings, illustrations: Blood Brothers, 29.5 × 23.4 cm; Beyond the Wire of Salaspils, 28.8 × 16.8 cm; Mauthausen, 28.5 × 18.6 cm; The Ground Ones, 28.9 × 31 cm; The Sowers, 24.4 × 21.3 cm; Algebra, 28.8 × 31 cm; The Bells, 17.8 × 15 cm; Granite Shows No Tracks, 21.8 × 16.5 cm
- 80 *The Iliad*, Homer
 Khudozhestvennaya literatura Publishers, 1978
 Gouache on paper, jacket: 12 × 38 cm
 Wood engravings, illustrations: Canto 1: Rage. Fury, 11 × 9.2 cm; Canto 2: Beotiya, or, The Counting of Ships, 11 × 9 cm; Canto 3: Oaths. Review from the Wall; Alexander and Menelaus in Man-to-Man Combat, 10.9 × 9.4 cm; Canto 4: The Breaking of the Oaths. The Maneuvering of Agamenon's Troops, 11.4 × 9.4 cm; Canto 5: The Feats of Diomedes, 11 × 9.5 cm; Canto 6: Hector's Rendezvous with Andromache, 11 × 9.5 cm; Canto 7: Meeting of the Gods: The Interrupted Battle, 11 × 9.3 cm; Canto 9: The Embassy, 10.8 × 9.4 cm; Canto 10: Doloniya, 11 × 9.3 cm; Canto 11: The Feats of Agamenon, 11 × 9.1 cm; Canto 12: The Battle for the Wall, 11 × 9.2 cm; Canto 13: Battle at Sea, 11 × 9.4 cm; Canto 15: Driven from the Ships, 10.7 × 9.4 cm; Canto 16: Patroclus, 11 × 9.2 cm; Canto 17: The Feats of Menelaus, 11 × 9.3 cm; Canto 18: Preparation of Arms, 11 × 9.3 cm; Canto 19: Renunciation of Fury, 11 × 9.4 cm; Canto 20: Battle of the Gods, 10.8 × 9.4 cm; Canto 21: River Battle, 10.8 × 9.1 cm; Canto 22: The Destruction of Hector; 11.1 × 9.7 cm; Canto 24: Hector's Redemption, 10.9 × 9.4 cm
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- 81 *Verses and Poems*, Aleksandr Blok
Sovetskaya Rossiya Publishers, 1979
Aquatints, soft lacquers: binding, 19.8 × 12.8 cm; title pages (2):
15 × 11 cm, 16 × 10.8 cm; frontispieces: *Verses*, 19.5 × 12.5 cm;
Twelve, 19.5 × 12.5 cm
Aquatints, soft lacquers: illustrations: *Garden of the Nightingale*,
19.5 × 12.5 cm; *Retribution*, 18.8 × 12.5 cm
- 82 *Verses, Prose*, Denis Davydov
Detskaya literatura Publishers, 1979
Wood engravings: jacket, 15.5 × 17 cm; half titles: *Autobiography*,
11.6 × 7 cm; *Notes from the War*, 10 × 7.1 cm; *The Poetry of Denis*
Davydov, 11 × 7.8 cm
Wood engravings, illustrations: 4 × 4.5 cm; 9.1 × 6.3 cm; 5.5 × 7.9 cm;
3.8 × 7 cm; 4.5 × 8.6 cm; 6.2 × 4.9 cm; 5.6 × 9 cm; 4 × 7 cm;
5.3 × 6.1 cm; 7.1 × 4 cm; 3.9 × 3.2 cm; 8.1 × 6 cm; 7.5 × 4.2 cm;
7.5 × 3.5 cm; 2.3 × 2.6 cm; 2 × 5 cm; 2.2 × 7.8 cm; 4.3 × 3 cm
- 83 *The Odyssey*, Homer
Khudozhestvennaya literatura Publishers, 1981
Gouache on paper, jacket: 16 × 31.6 cm
Wood engravings, illustrations: Canto 1: 10.5 × 9.5 cm; Cantos 2, 3, & 4:
11 × 9.3 cm (each); Canto 5: 10.9 × 9.3 cm; Canto 6: 11 × 9.5 cm;
Canto 7: 11 × 9.4 cm; Canto 8: 11 × 9.5 cm; Canto 9: 11.2 × 9.4 cm;
Cantos 10 & 11: 11 × 9.5 cm (each); Canto 12: 11 × 9.3 cm; Canto 13:
10.8 × 9.3 cm; Canto 14: 10.9 × 9.2 cm; Canto 15: 11 × 4.4 cm; Canto
16: 10.9 × 9.3 cm; Canto 17: 12 × 9.1 cm; Cantos 18 & 19: 11 × 9.3 cm
(each); Canto 20: 10.9 × 9.5 cm; Canto 21: 11 × 9.3 cm; Canto 22:
11 × 9.4 cm; Canto 23: 11 × 9.5 cm; Canto 24: 10.8 × 9.5 cm
- 84 *The Lay of Prince Igor's Campaign*, 1983-86
Detskaya literatura Publishers
Color wood engravings: jacket, 30 × 21.1 cm; title page, 28 × 15.8 cm;
half titles, 27 × 15.3 cm & 28.2 × 15.3 cm
Wood engravings, illustrations: 18.2 × 38.7 cm; 17.8 × 16.4 cm;
17 × 17.8 cm; (2) 18.2 × 35 cm (each); 14 × 9.3 cm; 17.9 × 9.7 cm;
19.5 × 9.7 cm; 18 × 14.2 cm; 18 × 13 cm; 18 × 18.1 cm; 19.6 × 16.7 cm;
16.2 × 10.5 cm; 18.3 × 9.9 cm; 22.1 × 17.8 cm; 17.9 × 18.1 cm
- 85 *Metamorphosis and Other Works*, Apulée
Khudozhestvennaya literatura Publishers, 1987
Color wood engraving, jacket: 19.5 × 14.4 cm
Wood engravings, half titles (7): 15 × 12 cm (each)

All works are in the collection of the artist.

The checklist was compiled by Mrs. T. Prokhorova, Head of the Exhibition
Department, Academy of the Arts of the USSR, Moscow.

The essay and checklist were translated for the Brandywine River Museum by Vladimir A. Goldgar.

Basic publications on the artists whose works are displayed in this exhibition :

Leniashin, V. A. *Boris Sergeevich Ugarov*. Leningrad, 1984.

Osmolovsky, Yu. *Tair Salakhov*. Moscow, 1986.

Dmitri Bisti. (Album.) Introductory essay by M. P. Lazarev. Moscow, 1978.

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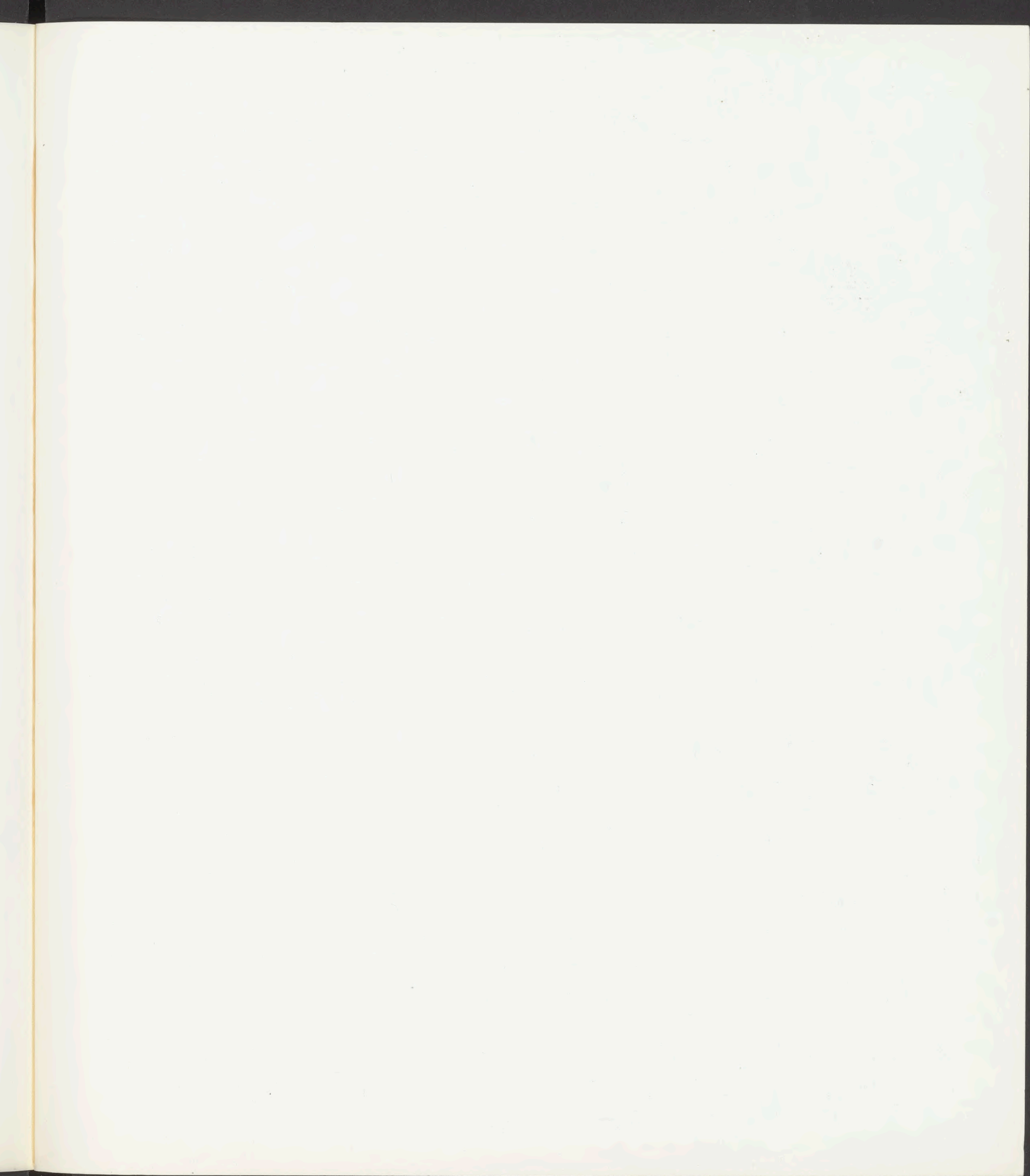
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